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July 22, 23, and 24, 1885.

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List of Oratorios to be given at the Cathedral, together with the Works to be Sung at the Concerts:—

IN THE CATHEDRAL.

WEDNESDAY MORNING, July 22, at 11.30, Gounod's "THE REDEMPTION."

THURSDAY MORNING, July 23, at 11.30, Bach's Motett, "BLESSING, GLORY AND WISDOM"; Handel's CONCERTO for Organ and Orchestra; Dr. Joseph C. Bridge's New Oratorio "DANIEL"; Rossini's "STABAT MATER."

FRIDAY MORNING, July 24, at 11.30, Mendelssohn's "ST. PAUL."

FRIDAY EVENING, July 24, at 7.30, Handel's "MESSIAH."

IN THE MUSIC HALL.

WEDNESDAY EVENING, July 22, at 8, GRAND MISCELLANEOUS CONCERT, Beethoven's PASTORAL SYMPHONY, &c.

THURSDAY EVENING, July 23, at 7.30, Berlioz's "FAUST."

PRINCIPAL VOCALISTS:—

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MADAME PATEY. MISS HILDA WILSON.

MR. EDWARD LLOYD. MR. JOSEPH MAAS.

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Single Tickets to the Aisles (each day) ...	0	7	6
Ditto, Friday Evening (the "Messiah") ...	0	5	0
Tickets for the Concerts in the Music Hall, Reserved Seats (Wednesday evening) ...	0	7	6
Ditto, Thursday Evening (Berlioz's "Faust") ...	0	20	0

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The Council much regret that the Umpires for the Competition on "The Treatment of the Organ Music of Bach and Mendelssohn," for the prize of five guineas, offered by M. E. WESLEY, Esq. (Hon. Treasurer), find no essay sent in of sufficient value, interest, or literary skill, to justify the award of the Prize. MSS. will be returned on receipt of stamps necessary for postage.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1885.

SIR JULIUS BENEDICT.

THE last of the links that bound together the present of music with the era of the great classic masters has been severed. While one lived who had received instructions from Weber, and had looked Beethoven in the face, we were reminded how rapid after all had been the modern development of our art, and how rash were the assumptions of those who preached the doctrine of finality before the true significance of the work done by the composers named, and others of the same epoch, could be gauged by the calm light that history sheds. But the death of Benedict materially increases that atmosphere of far-removedness which serves to cast a halo upon those who come within its influence. The epoch which closed with the death of Beethoven is no longer connected with our own by any personality, and the labourers therein must henceforth be regarded solely by their written utterances. We can no longer learn from living witnesses how they spoke and looked while yet in the flesh. Such is one of the considerations forced upon the mind of the thoughtful musician by the death of Sir Julius Benedict. Another, and one more deeply interesting in a national sense, arises from the contemplation of the wonderful changes in the nature of musical work in England since Benedict elected to cast in his lot with us. In 1835, when at the advice of Malibran he came to London, music as an art, apart from oratorio, was an exotic in this country; and even in the special domain just mentioned things were done which would make amateurs creep with horror at the present day. The foreigner was paramount everywhere, and young Benedict found no difficulty in obtaining recognition for his exceptional talents. But he was profoundly astonished at the low status which the professional musician occupied in the social circle at that time. We remember him relating his experiences at the first private musical performance in which he was called upon to take part. The artists, instead of being received as equals—nay, as honoured guests—as they would have been in his own country, were penned off in a corner of the room lest they should by accident rub shoulders with my lords and ladies. The youthful musician felt inclined to resent this treatment, but his practical common-sense restrained him, and he lived to see the aristocracy of art placed on a level with the aristocracy of birth on all points where equality ought to prevail. It is said that Benedict has in great part written an autobio-

graphy, and if his manuscript is sufficiently advanced to be given to the world it cannot fail to prove a most valuable and entertaining contribution to the musical history of our country. This is not the place to enter at length into the matters with which such a work would deal; but we have approached the subject before speaking of the personality of the dead artist, because in considering the latter it is necessary to observe whether the time and the man were suited to each other, and whether if a new Benedict were to settle in our metropolis and naturalise himself he could hope to gain similar ascendancy in all the musical councils of the nation. Probably not to the same extent, though no amount of patriotism can blind us to the fact that we are still in great measure indebted to foreign talent and enterprise for the machinery by which the art is kept before the public. In some of the obituary notices of Sir Julius Benedict it has been complacently observed that although we owe a lasting debt of gratitude to him and to the great Neapolitan conductor who expired a year ago, yet now they have gone to their rest musical England is strong enough to run alone. It may be so, but on reflection we fancy the writers would be forced to admit that the sudden disappearance say, of Mr. Manns, Mr. Charles Hallé, Mr. Carl Rosa, and Herr Richter would leave some very ugly gaps which it might prove impossible to fill.

Turning now to the more satisfactory subject of the life and labours of Sir Julius Benedict himself, we are at once struck with profound admiration at the spectacle of talent supplemented by industry almost without a parallel, at any rate, in the records of art. If Goethe's definition of genius, as the capacity of taking infinite pains, were correct, then would Benedict have been one of the greatest musical geniuses the world has ever seen. But an arbitrary thesis such as this, though it may contain a truth, is seldom, if ever, the whole truth. It is not as a creator but as a worker that the deceased musician has earned a right to a niche in our national art-temple. Unlike others, he did not follow the bent of any natural guidance and devote himself to some one sphere of labour with perhaps occasional excursions into neighbouring art territory. If we think of Costa, it is as a conductor, notwithstanding his unquestionable success as a composer. But it would be hard to say in which department Benedict gained most of his reputation. He made essays in all, and in all he won distinction. Perhaps it cannot be said that he was ever a great conductor, but he would scarcely have been suffered to wield the *bâton* for so many years at the Norwich Festival and the Liverpool Philharmonic Society had he not proved himself competent to discharge the duties appertaining to his office in these undertakings. As a teacher he was at the head of

his profession for very many years. To be able to write the words "Pupil of Sir Julius Benedict," after his or her name, was an honour coveted by almost every young musician, and the spell of the name was so potent that it was far from an idle desire. At one period his skill as a solo pianist was very great, and many who have scarcely yet attained middle age, remember the charm and delicacy of his touch. But, in the capacity of accompanist, or as it was then termed, "conductor," he was absolutely without a rival. For the first twenty years of their existence he fulfilled this office at the Monday Popular Concerts with complete acceptance by the subscribers and public. It is not too much to say that no one dreamed of giving a concert during the fashionable season without securing the nominal if not the active co-operation of Benedict. Taking into consideration the immense amount of work he managed to accomplish in the directions already named, it is a matter for surprise that he found any time for composition. But throughout his extended career his pen was ever active and prolific, and in respect of quantity he must be accounted one of the leading composers of his time. Here again we note the many-sided nature of his powers. He began by writing operas for Naples, Stuttgart and London, and his lyric works composed for our own metropolis—"The Gipsy's Warning," "The Crusaders," and "The Brides of Venice"—achieved no ordinary measure of success. They are now forgotten, save for isolated airs which are still sometimes heard, but "The Lily of Killarney," composed for the Pyne and Harrison management at Covent Garden, yet survives, and may be accounted his operatic *chef d'œuvre*. In sacred choral works his success has been no less conspicuous. "The Legend of St. Cecilia," composed for Norwich in 1866, and "St. Peter," produced at Birmingham in 1870, contain much beautiful music. Musicians who were present at the first performance of the former work, or when it was subsequently given in London by the Sacred Harmonic Society, will remember the effect created by the *finale*, with the late Mdlle. Tietjens in the title rôle. "St. Peter" unquestionably suffered by reason of the unsatisfactory *libretto* furnished to the composer by Chorley, but in spite of this drawback he succeeded in producing a work which, by common consent, deserved to take very high rank among oratorios of the present generation. It is difficult to define the exact border line which separates genius from mere talent. But if the storm scene in "St. Peter" does not exhibit genius it is certainly an outcome of the very highest order of talent. Symphonies, quartets, and, in fact, all forms of classical music engaged his attention from time to time, and the lighter branches of composition, in

which may be included songs, part-songs, original pianoforte pieces, and transcriptions, were enriched continuously by his untiring efforts. It is understood that he has left a large quantity of music in manuscript, among which, no doubt, will be found some efforts which may with advantage be given to the world. For this a competent editor will be needed, who will carefully select only such pieces as will maintain the reputation of a composer who, if he never succeeded in producing a masterpiece, never associated his name with failure in any definite line of musicianly labour. Whether the next generation will accept the verdict of his contemporaries with regard to his productions, either large or small, is not a matter on which any dogmatic opinion should be given at the present time. Posterity must judge for itself in this particular; all that it behoves us to assert is that if natural ability, cultivated and applied with the utmost intensity of purpose, can accomplish lasting results, then the name of Benedict will not quickly disappear from concert programmes.

In his personal habits and method of living Sir Julius Benedict offered a stern but wholesome example to his brethren in art. He was never in any sense a society butterfly; abstemious to a fault, he generally declined the hospitality of those with whom he was brought into professional contact, and the veriest trifles of his daily life were ordered with undeviating precision and exactitude. To many it will doubtless appear surprising that such a hard and successful worker should not have accumulated wealth steadily if not rapidly. Unfortunately his wonderful business capacity did not prevent him from embarking in art speculations which promised well but ended disastrously. It is unnecessary to enlarge on this point; enough, that during the time he enjoyed the sunshine of public favour his purse strings were always unloosed when charity claimed his aid, and no musician has left behind him a better reputation for gentle courtesy, kindness to young and struggling members of his profession, and all the graces which should adorn an artist than he, whose death was unexpectedly announced on the 5th ult. We say unexpectedly, but, in truth, his life's work was fairly finished—far more so than that of his beloved master, Weber, who preceded him exactly fifty-nine years to the very day. Had Benedict been called away thirty, twenty, or even ten years ago, musical work in London would have been seriously deranged; but he had attained to those fourscore years when man's strength is but labour and sorrow, and he had quietly resigned all his important earthly labours. He had worthily employed the talents committed to his charge and we are permitted to hope that he has entered upon his reward.

MUSIC AT SOUTH KENSINGTON.

No apology is needed for returning to the subject of the Inventions Exhibition and its relations to musical art. The undertaking is attracting a larger share of public attention than has been bestowed on any enterprise of any kind in London since the International Exhibition of 1862. That would not in itself constitute a reason for paying any heed to it in our columns; but as music forms one of the leading features in the plan of the show, as much in a technical as a popular sense, it behoves those whose duty it is to maintain a watchful care over all that concerns the interests of the art to scrutinise with the utmost closeness everything that is done, to applaud and encourage every well-advised act, and to point out in the clearest manner whatever seems out of keeping with the true aims of an affair of this kind. Last month it was our painful duty to censure the authorities for having, as it seemed to us, neglected their proper functions, partly, it may be, with a view of filling their coffers, and partly from sheer ignorance, or at any rate heedlessness, of the right course to pursue. There is no need to qualify in the slightest degree anything that was then said, and, in fact, the experience of the past month has tended to confirm the views formerly expressed. On the present occasion we will deal with the unpleasant side of the picture first, as something may fairly be said in the way of approval of future arrangements.

The first appearance of the much talked of Strauss Orchestra was evidently regarded with great interest, the gardens being thronged with people, while the strangers received a hearty welcome, as was fit and proper as a matter of national courtesy. They came, they saw, but it can scarcely be said that they conquered. Indeed, the opening piece in their first programme, an overture of Balfe's, tended to show that there was a very weak place in their armour, and it was not until they started work on the Strauss repertory of dance music that the listeners began to recognise any merit whatever in their playing. What followed we all remember very well. The press almost unanimously gave the Austrians credit for their singularly piquant rendering of waltzes, polkas, and galops, but told them with cruel bluntness that, as regards all other kinds of music, they might as well have stayed at home. Naturally Herr Eduard Strauss was nettled at this kind of criticism, and the Council had its *amour propre* equally wounded by the suggestion that it had wasted its money. What was to be done? The situation as it stood could not, of course, be accepted, so it was cleverly suggested that it was all the fault of playing in the open air. Now, we have it on the authority of Berlioz, that "there is no such thing as open air music," his opinion probably being the result of the complete failure of his Symphony "Funèbre et Triomphale," as it was first given in front of the Bastille. So it was given forth that the Albert Hall was the proper place for the "finer portions" of the Strauss *répertoire*, and special invitations were issued for a Concert in the huge Rotunda on the 9th ult. The occasion was probably unique in its way. Certainly we can call to mind no similar instance of critics and musicians being called together to pronounce a serious verdict on such a programme as was then put before them. The "finer portions" consisted of fairly good transcriptions of an old English air, and Schubert's "Ave Maria," and a most cruel distortion of Chopin's Marche Funèbre. At Promenade Concerts this kind of thing may be heard in abundance, but the managers of such entertainments do not ostentatiously ask for a severely judicial opinion on what

they do. It is their business to cater for the million, and if they please their patrons no one outside has any reason for complaint. Similarly with regard to the Strauss orchestra. It has its peculiar functions, and it performs them right well. We may go further, and assert that dance music, as well as any other kind, may be rendered in an artistic or an inartistic way. But about the "finer portions" the less said the better, from an art or any other point of view. Herr Strauss is reported to have said to an interviewer that he found the English public did not understand Wagner's music. Here we might paraphrase the answer given by Claude Melnotte in "The Lady of Lyons," when Damas accuses him of not understanding his own language—"Not as you play it." But enough on a subject which necessarily exercised all interested in music, and which has therefore been discussed more exhaustively than its merits warrant. The Strauss orchestra is giving pleasure to an enormous number of people, and the main point of our contention is—not that its engagement was a mistake in itself, but that the Council are to blame in having made it the principal feature in their musical arrangements. At least an equal sum of money should have been expended on native talent, and we have no hesitation in asserting that had this been done the English executants would have more than held their own against the foreigners.

We are glad to note that the arrangements are in active progress for the historic Concerts in connection with the Loan Exhibition in the Albert Hall. The Music Committee announced a performance of the Court Band of His Majesty the King of Siam on the 22nd ult., and one by the Round, Catch, and Canon Club on the 24th. The former can scarcely be included with fitness among historic Concerts, but as a curiosity it was remarkable enough. It is said that these Asiatic minstrels, who play upon strange and primitive instruments, and make odd noises not in the least degree resembling western music, have no claim to the title of "Court Band," but are merely a miscellaneous collection of players sent over by the Siamese Government to represent the music of the country. However this may be, their performances are singular in the extreme, and in their way by no means unpleasing. Some of the Concerts yet to come will be more interesting than these. Supposing the Committee to be desirous of rendering these performances really useful in an educational sense, the question would naturally be discussed where to commence; but on this point not much difference of opinion could be entertained. Amateurs are taught to regard Palestrina as the father of modern music, but musicians are aware that prior to the great Italian who saved Church-music from the ruin with which it was threatened by the decree of the Council of Trent, there existed in the Low Countries a remarkable art development, the most noteworthy exponents of which were Josquin Des Prés and Orlando di Lasso. The founder of the Netherlands school may be said to have been Willem Dufay, who flourished in the latter part of the fourteenth century. He wrote masses on the air "L'Homme Armé," as did most of his successors until the thing became a scandal to art as well as religion. Other composers who distinguished themselves during this period, and whose works are still extant, are Johannes Ockeghem, Obrecht, Clemens non Papa, and finally Jan Pieters Sweelinck. We have drawn attention to this period in musical history because it is gratifying to note that the Music Committee have made arrangements with a party of Dutch artists to give a series of three Concerts on the 15th, 16th, and 18th inst., the programmes of which will consist of extracts from the works of the composers above

named and possibly others. The vocalists will be Miss W. Gips, Miss C. van Reunes, Miss C. Esser, Miss C. Veltman, and Messrs. T. T. Rogmans, M. T. Keba, T. M. Messchaert, and A. Spoel, with Mr. S. de Lange as Organist, and M. D. de Lange as Conductor. We fancy those who attend these performances will be astonished at the amount of feeling and expression in some of the music of this remote epoch, particularly in the works of Josquin. Other arrangements have likewise been made, and some are still in progress. On the 1st, 2nd, and 4th inst. there will be "Concerts of ancient music on ancient instruments," carried out by fourteen members of the Brussels Conservatoire. Harpsichords, spinets, regals, various kinds of viols, flutes, &c., will be employed at these performances, which can scarcely fail to prove highly interesting. On the 8th the Bristol Madrigal Society will give a Concert of English and Italian madrigals. There will also be Concerts of Italian and English vocal music of the 16th and 17th centuries, on the 14th and 22nd instant. After all, the artistic outlook at South Kensington is not so dreary as it seemed a few weeks ago. We hope next month to be able to chronicle a more distinct advance.

OBSERVATIONS ON MUSIC IN AMERICA

BY JOSEPH BENNETT.

V.—MUSIC IN CHICAGO.—THEATRE MUSIC, &c.

My experiences of music in the great city on Lake Michigan should have been told under the head of "Orchestral Music," but were held over for considerations of space. Let me now make haste to say that I have only pleasant memories of Chicago. One day saw me reach the city a total stranger to everybody in it; the next installed me among those whose cordiality, and obvious desire to make my stay agreeable, might have been an outcome of old friendship. I mention their great hospitality and my own gratitude at the risk of having it said that I permit the fact and the feeling to tinge my musical impressions with a very natural rose colour.

Chicago was not musically active during my stay there in the early part of last December. I was fortunate enough, however, to catch two concerts on the wing—the one a Pianoforte Recital given by Herr Joseffy; the other a performance of the "Stabat Mater" (Rossini) and "Lobgesang," by the Apollo Musical Club. Regarding the first I am free to keep silence, since the merit of an Austrian pianist who happens to be in America scarcely comes within the range of these observations. At the same time, I must not forget that Joseffy appears to have settled himself in the United States "for good and all." He is a man of mark there, and makes himself known throughout the Union by comprehensive tours, which cannot but exert an influence upon public taste, and, to some extent, perhaps, upon the culture of the instrument he plays. My own reading of American musical criticism goes to show that Joseffy's status as a first-class pianist is by no means universally conceded. Some guides of popular opinion laud him all round; many others deny his possession of the high qualities required by an exponent of classic art. On which side Chicago amateurs range themselves as a majority I have no means of knowing. A moderately large audience attended the Recital in the Central Music Hall, and the performer's efforts were received with varying favour, regulated, as it seemed to me, with perfect justice, and bespeaking for those present the possession of good taste and sound discernment. I had no difficulty in making out that Joseffy excels more in technical acquire-

ments than as an interpreter of classic masterpieces. He can charm by brilliant playing, and he presents the pretty trifles by "society" composers with all the attractions adapted to enhance the pleasure they give. But he should let Beethoven alone. His performance of a Sonata by that master was quite superficial, and at once disposed of any claims to leading rank he, or his friends for him, may have made.

The Apollo Musical Club is a Society formed rather on the model of our Philharmonic than on that of our Sacred Harmonic, although, like the second and unlike the first, its chief *raison d'être* is the performance of choral works for mixed voices and orchestra. Its organisation is somewhat elaborate. There are six "officers"—president, vice-president, secretary, treasurer, librarian, and musical director. The "Board of Management" consists of five gentlemen, and the "Music Committee" of three. In addition, there is an "Advisory Board," thirty-five strong, while the "Associate Members," ladies and gentlemen, make up a total of two hundred and sixty-six. Curiously enough, the list of Associate Members contains a singular proportion of names in some way or other prominently connected with music. I find in it Arnold, Adams, Attwood, Aldrich, Bacon, Bishop, Berger, Carey, Clark, Dwight, Green, Jones, Morley, Purcell, Root, Wagner, and Whitney. If there be anything in a name, the Apollo Musical Club should possess it certainly. The organisation is leavened with the nomenclature of artistic eminence. Its practices are carried on, I believe, in an upper room of the Central Music Hall—a building erected, mainly for the purpose its name suggests, at the instigation of a young journalist, whose memory—he died prematurely—is perpetuated by a marble bust. No one who remembers what a fiery trial this phoenix city went through some years ago, and who now looks upon its stately streets and noble avenues, feels surprise at the existence of the Central Music Hall, or at the beautiful and commodious room which forms its chief apartment. Money can always be found for such a purpose, and our cousins do nothing by halves. Hence it is that Chicago possesses an edifice which, having regard to the object it serves, even mighty and wealthy London cannot match. The Hall was well filled on the occasion of the Club Concert, but I was struck then, as on other occasions in the United States, with an absence of the "dress" effects to which Englishmen are accustomed. Our transatlantic kindred follow the custom of Continental audiences rather than that which prevails in the mother isle, their theatres and concert-rooms presenting, consequent upon the prevalence of morning dress, a more homely aspect than our own. By this practice justice is hardly done to the handsome interiors of American places of entertainment, but it may be urged, in reply, that the game of full dress is not worth the candle, and that it is better to leave the public at liberty to study their own convenience in a matter which should be so entirely personal as clothes.

Before describing the performance of the Apollos, a word is due to their Conductor, Mr. W. L. Tomlins. Not a few English readers of THE MUSICAL TIMES will recognise this name as that of a gentleman who, some fifteen or sixteen years ago, practised his art in London, where, I believe, he was connected with the Tonic Sol-fa movement. Yielding to the promptings of a happy destiny, Mr. Tomlins migrated to America, and, after trying his fortune in New York and elsewhere, settled, about eight years since, in Chicago. The talent and energy of our countryman soon brought him into prominence. He distinguished himself as a musical teacher in various ways, and

presently began to take a leading position. That position he now distinctly holds, not in Chicago alone, but also in the—for America—adjacent cities of Milwaukee and Detroit. I have just read that Mr. Tomlins is no longer connected with the Apollo Club, but whatever the—to me unknown—reason for separation, we may be sure that he retains the rank to which his ability and industry entitle him. That the Club has lost a good conductor I know, since the man must be a fool who, after many years' experience of choral performances, cannot distinguish where a competent trainer has been at work. Speaking with the reserve imposed by limited observation, I must pronounce the Chicago chorus to be one of the best in America; further than this, its rendering of Rossini's and Mendelssohn's music on the occasion of my visit was absolutely the finest choral performance I heard during my stay in the country. The quality of the voices, their just intonation, firm attack, and precise execution satisfied me that here was unquestionable excellence such as might challenge the verdict of any musical community in the world. Note should be taken of the fact that the work in hand was familiar, and I should not expect to find as much merit in the rendering of a novelty. But, after making all fair allowances, the chorus of the Apollo Club is a credit to the city and to American art.

The remark just made cannot be applied to the orchestra—a body of German performers who supply the wants of a large district of the lake region. They are not remarkably for merit, but, perhaps, are as good as can reasonably be expected under the circumstances. It should be said, also, that Mr. Tomlins is not an orchestral conductor in the degree that he is a chorus master. For the one position he lacks the training and experience which have fitted him for the other. Hence my criticism of this German band is made subject to fair allowance on an important score. The solo vocalists who assisted were Miss Emma Juch, some time ago heard in London, Miss Emily Winant, Mr. Whitney Mockridge, Mr. Clarence E. Hay, and Mr. Clarence Eddy. I can say nothing better of these artists as a body than that they were fair. Miss Juch is a capable soprano, likely to improve her position as time goes on, and Miss Winant has a good voice marred by an apparently invincible *tremolo*. As for the gentlemen, they were neither bad enough nor good enough to call for special remark.

With regard to other musical organisations in Chicago, I must be silent. The English reader would scarcely thank me for presenting him with a list of names, which is all I could do in the matter. Enough that the great metropolis of the north-west possesses abundance of artistic life and has, to all appearance, a noble future before it. May Chicago go on and prosper.

In England praiseworthy attempts have lately been made to improve theatre music. There was, and still is, need of them. What person of taste has not found the obstreperous band, with its vulgar cornet, dear to the gallery, and squeaky fiddles an intolerable nuisance, and a serious drawback to his evening's enjoyment. The pieces performed are, in their way, little better; common-place dance-music, played, perhaps, on the royalty system, having the lion's share of preference. In this respect, Mr. Carl Armbruster is setting an example of reform at the Court Theatre, and has found one or two imitators elsewhere. Hence there is hope that, in time, we shall hark back to the position taken up by the theatrical orchestras forty or fifty years ago, when it was by no means unusual to hear movements from Haydn's Symphonies, and other classical works, between the

acts of a piece. America, at present, is no better situated than England. Indeed, my first experience of an American theatre suggested that the position must be infinitely worse. Soon after arriving in New York I visited the pretty house in Madison Square, where the "Private Secretary" was having a successful "run." Looking for the orchestra in its usual place, I could discover no sign of such a thing, nor did any visible opening indicate that the players were immured under the stage. The architect of the theatre, I found, had carried out a bold idea, and made room for the band in a kind of Moorish gallery situated over the arch of the proscenium. The effect was pretty enough to the eye, curtains and hangings of Eastern stuff giving colour and finish to the picture. The orchestra, however, would have been better on the roof, or anywhere out of ear-shot. Its music was simply detestable—miserably out of tune, and wanting everything to recommend it. Moreover, the pieces performed were of the commonest kind—and this, be it remembered, in one of the most fashionable theatres of the Empire City. It is not surprising that, arguing from the known to the unknown, I formed a very low opinion of American theatrical music, which opinion, however, I soon had occasion greatly to modify. The orchestra at the Star Theatre, where Mr. Irving's company were then playing, was fairly good, and the selections performed had at least some reference to the piece represented on the stage. I found also a tolerably satisfactory state of things at one or two other houses in New York, while a representation of the "Beggar Student" at the Casino—a beautiful and comfortable theatre—compared favourably with that of similar works in London. It was no fault of the performers if the piece dragged somewhat; they did their best for it, and were in all respects up to the average—not a high one—of comic opera doings. The theatrical orchestras in Boston, as far as I know them, are of an ordinary character, neither very good nor very bad. No claim to artistic rank can be made by any of them, and the usual run of selections is in favour of dance music, played with more vigour than taste. In Washington I found a much worse state of things, and "than lowest depth a deeper still," in San Francisco, where the best I heard would hardly have been tolerated at a Dime Museum in the Eastern States. To my mind, therefore, it is clear that matters will bear mending in the United States as in England. As a matter of fact, it is far more important that there should be a change across the Atlantic than here. Our cousins are essentially a theatre-going people. Every "one-horse" town throughout the length and breadth of the land actually does possess, or aspires to have, an "Opera House," or an "Academy of Music"—so called on the *lucus e non lucendo* principle—where the citizens can meet on the common ground of a universal amusement. It is different with us. London and the great towns have flourishing theatres, but there are scores of minor places in which not one can be found, or, if found, is discovered to be more often shut than open. The theatre in America is therefore, as compared with the theatre in England, an institution of far greater and more wide-spread influence. It might be made a powerful means of spreading a taste for good music. Suppose, for example, that the manager of a theatre in a comparatively isolated place like Omaha or Denver were to form a small drawing-room orchestra, and place it under a competent man, with instructions to introduce good music little by little. In working reforms of this kind it is well to remember the proverb, "More haste, less speed." Public taste, whatever its character, should never be affronted by those who wish to raise it higher. Beginning with

some of the lively and genial movements of Haydn's Symphonies and other works of the same school, and gradually proceeding to modern pieces in which, as in Gounod's "Meditation" or Schubert's "Ave Maria," attractive melody is predominant, the conductor would soon find public appetite coming round to the food so discreetly presented. The experiment has been tried in England with success. I believe that it would prove no less happy in America, and presently transform every theatre into a place where popular musical training goes on.

With regard to some other forms of music, I regret that opportunity was not given me of arriving at an opinion. Had the good ship Oregon reached New York two days earlier than she did, it would have been in my power to descant upon the bands of the Empire City, as they gave the stimulating effect of music to political demonstrations. After the Presidential election had been determined, it seemed as though the "organisations" in question had gone in for a complete and, no doubt, well earned rest. At any rate, I heard none of them. This is the less important because English amateurs remember the visit of Gilmore's band to their country, and their appearance at the Crystal Palace and elsewhere. They will have in mind, also, that the performance in question very creditably represented a popular form of American art. During the whole of my travels in the Union, I heard but two bands; the first being that attached to West Point Military Academy. One of the attractions for visitors to the beautiful and historic spot on the Hudson is the evening parade of the cadets. I shall not soon forget the pretty spectacle which, in company with Mr. Archibald Ramsden, of Leeds, I witnessed on one charming day late in the "Indian summer." From the far side of the picturesque parade-ground marched the band, playing as they came. Then the national colours were borne, under escort, to the centre of the open space, and presently the cadet battalion followed, by independent companies, forming up in line with admirable precision. The band played during the calling of the roll and inspection, but did not impress me as a very favourable specimen of its class, certainly not as entitled to the honour of a comparison with similar bodies in Europe. It wanted both the delicacy and precision which the best military bands on our side have little difficulty in attaining. My second observation in this class of music was made at New Orleans within the Exhibition building. For several days during my stay in the Crescent City no note of music had enlivened the few visitors to the "Great World's Show," as the newspapers, with questionable accuracy, were fond of calling it. At length a band connected with the town offered its services, and I went to hear—not only so, but to find a considerable amount of gratification. The performers, many of whom, I understood, were amateurs, executed the music of a well-selected programme in good style, especially a selection from "Lohengrin," wherein more than ordinary merit was shown. Let me add that, in the pretty town of Los Angeles (Cal.), a quartet of brass instruments playing outside a small theatre, or Dime Museum, gave me more satisfaction than many efforts of greater pretence. The performers were men of taste, and had been together long enough to secure perfect unity; they had full control over their instruments, and used them with a degree of expression that exerted a powerful charm. These humble musicians had at least one very attentive auditor during my stay in the place.

I shall close this series of papers next month, with some remarks upon elementary musical education as carried on in Boston.

(To be continued.)

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XVII.—SEBASTIAN BACH (continued from page 325).

SPITTA makes some curious comments upon the fact that Sebastian Bach was almost the only one of his race to marry a relative. They distinctly belong to the order of facts and observations which the German created, who, when required to describe a camel, evolved one from his inner consciousness. The ingenious biographer remarks:—"If we are right in regarding the marriage union of individuals from families not allied in blood as the cause of a stronger growth of development in the children, Bach's choice may signify that in him the highest summit of a development had been reached, so that his instinct disdained the natural way of attempting further improvement, and attracted him to his own race." Spitta makes this very speculative observation well knowing that Bach took his second wife from a family other than his own, and that the theory upon which it is based is opposed rather than supported by the fact that Bach's first marriage produced the most gifted children.

Sebastian's work at Arnstadt came to an end before his marriage. We have seen that his relations with the Consistory and the choir were not happy, while it would seem that he allowed a desire for change to become known. This naturally brought applications for his services from various quarters, amongst them one from Mühlhausen, where the organ seat in the Church of St. Blasius was vacant. A succession of able men had made illustrious the post in question. None but a master of the highest rank would serve for it, and Bach, of all others, best answered the description. His appearance as a candidate at once drove all others from the field, and one trial of his ability so far convinced the Church council that shortly afterwards (May 24, 1707), Bach appeared before them to discuss the question of salary. On this point an agreement was arrived at which failed materially to improve the intending bridegroom's worldly position. He consented to take eighty-five gulden, with—as an equivalent for certain land formerly attached to the office—three coombs of corn, two cords of wood, and three trusses of brushwood. In addition, it was the custom at Mühlhausen to present the organist annually with three pounds of fish. Bach made but one stipulation beyond the foregoing—he demanded the loan of a waggon to transport his furniture from the old place to the new, and the council graciously assented. All this took place while the parish of St. Blasius was under affliction, caused by a great fire. We are told that "many members of the churchwardenry were houseless, and when the clerk of the council brought them the agreement to sign, pens and ink were lacking, and they declared that they had just then no thought for music, and that they were satisfied with the decisions of the council." These were not auspicious circumstances, but Bach's spirits were not affected by the spectacle of a parish in ruins. He cheerfully presented himself at the Arnstadt council house on June 29, to apply for dismissal, and give up the key of the organ. So eager was Bach to get away that he did not even stop to receive some arrears of salary, while, as though to accentuate this confidence in the future, he pressed five gulden upon a needy cousin then living in Arnstadt without any work to do. It was with high spirits that he shook the dust of the old town off his shoes; but not for ever. Three months later Bach returned to marry the "stranger maiden," by whose visits to their organ loft the worthy churchwardens were so scandalised. The wedding took place (October 17, 1707) at Dorn-

heim, a village less than a mile out of Arnstadt. Curious persons may still see in the parish register a record of the event. Its translation thus runs:—

"On October 17, 1707, the respectable Herr Johann Sebastian Bach, a bachelor, and organist to the church of St. Blasius at Mühlhausen, the surviving lawful son of the late most respectable Herr Ambrosius Bach, the famous town organist and musician of Zisenach, was married to the virtuous maiden, Maria Barbara Bach, the youngest surviving unmarried daughter of the late very respectable and famous artist, Herr Johann Michael Bach, organist at Gehren; here in our house of God, by the favour of our gracious ruler, after their banns had been read in Arnstadt."

No doubt, it was a "very respectable wedding," conducted with decorum, and in all respects worthy the blessing of the Church, and "the favour of our gracious ruler." On this point, however, history affords no assurance. We can only surmise that all went merry as a marriage bell, rung with true German Protestant sedateness—none the less so because one of Sebastian's relatives had died just before, and left him fifty gulden, which came in right handy for "feathering the nest."

Once settled in his new home, Bach began work in earnest to improve music at St. Blasius. He strengthened the choir, introduced a large and more varied collection of works, and did not fail to make additions from his own pen. This, indeed, was his bounden duty, since Mühlhausen had a curious corporate custom affecting the organist of St. Blasius. It appears that the city business was managed by a council of forty-eight members, divided into three sections of sixteen; and that to obviate continuous party squabbles, these sections held power in turn for a year at a time. At every change it was the custom to hold a Church Festival, for which the occupant of the organ seat at St. Blasius had to provide a new work, his reward being its publication at the cost of the municipality. While concerned with all these duties, Bach did not forget an organist's obligation to agitate for a bigger and a better instrument. "Mr. Goss," said the Rev. Sydney Smith on an occasion of the kind, "do you know why you organists resemble a cab horse?" "No, I do not, Mr. Smith." "Because you are always wanting another stop." Bach wanted many stops, and sent into the church council a specification which must have astonished those worthy authorities not a little. In this, as in everything, the master was thorough-going. He asked for three new bellows, a thirty-two feet stop, a new bass trombone, a new Glockenspiel on the pedals, a sixteen feet bassoon, viol-de-gamba, and what not beside. All that he demanded the council conceded, yet Bach soon found that Mühlhausen was not likely to prove his permanent residence. A stranger to the town he was looked askance by the citizens, who cared little for imported talent; his new ways were not liked by sticklers for the ancient lines; while he failed to agree with the clergy, who, as often before and since, insisted on meddling with, and muddling matters they did not understand. When, therefore, the organist's post at Weimar became vacant, Bach resolved to visit the ducal court in view of obtaining it. On this occasion he combined pleasure with business; his purpose being to attend the second marriage of a clergyman who had officiated at his own wedding not long before. The more to honour this solemnity Bach composed a cantata, "The Lord hath been mindful of us," the performance of which, it is to be presumed, was conducted by him.

Bach obtained the Weimar appointment, and thereupon hastened to demand his dismissal from Mühl-

hausen. The document in which he did this has been preserved in the archives of the town. The interest attaching to every word of so great a man must be our excuse for giving a complete translation:

"Magnifice, High and very noble (Burgomaster), High and very learned (town-councillors), and respected Gentlemen (citizens). Most gracious Patroni and Gentlemen:—

"This is to represent to your Magnificenz, and to my highly esteemed patrons, who, of your grace, bestowed on me, your humble servant, the office, vacant a year since, of Organist to the Church of St. Blasius, and of your favour granted me a better subsistence, that at all times I desire to recognise your favours with obedient gratitude. But although I have always kept one end in view, namely, with all good will to conduct well-ordered church music to the honour of God, and in agreement with your desires, and otherwise to assist, as far as was possible to my humble ability, the church music which has grown up in almost all the parishes round, and which is often better than the harmony produced here, and to that end have obtained from far and wide, and not without expense, a good collection of the choicest church pieces, and no less have, as is my duty, laid before you the estimate of the defects necessary to be remedied in the organ, and at all times and places have with pleasure fulfilled the duties of my office. Still, this has not been done without difficulty, and at this time there is not the slightest appearance that things will be altered, although in the future at this church, even I have humbly to represent that, modest as is my way of life, with the payment of house-rent and other indispensable articles of consumption, I can with difficulty live.

"Now God has so ordered it that a change has unexpectedly been put into my hands, in which I foresee the attainment of a more sufficient subsistence and the pursuit of my aims as regards the due ordering of church music without vexation from others, since his Royal and Serene Highness of Saxe-Weimar has graciously offered me admission to his Court chapel and chamber music.

"In consequence of this privilege, I hereby, with obedience and respect, represent it to my most gracious patrons, and at the same time would ask them to take my small services to the church up to this time into favourable consideration, and to grant me the benefit of providing me with a good testimonial. If I can in any way farther contribute to the service of your church I will prove myself better in deed than in word so long as life shall endure.

"Most honourable gentlemen, most gracious patrons and gentlemen, your most humble servant, Johann Sebastian Bach."

The document above given was addressed "To all and each respectively of the very high and highly-esteemed gentlemen, the ministers of the Church of St. Blasius, the memorial of their humble servant."

No deduction unfavourable to Bach should be drawn from the fulsome style of this letter. The writer simply adopted the fashion of the day, besides which, the Germans were, and still are, fond of high-sounding addresses and extravagant protestations of humility. We see from the contents that Bach had no quarrel with his lay superiors, but only with those "others" who vexed him in the discharge of his duties by continual interference. The Council reluctantly accepted their organist's resignation, stipulating that he should continue to direct the repair of the instrument. This Bach had no difficulty in promising, and so the great master left Mühlhausen, whither another member of his ubiquitous family, Johann Friedrich Bach, went to succeed him. Sebastian at once entered upon residence at Weimar, and

remained there nine years—according to Spitta, “the period of his most brilliant activity as an organist and composer for the organ.”

The biographer just referred to enters, after his wont, into many details regarding the Prince who now became Bach's master. These are interesting, as giving proof of the existence of thoroughly congenial surroundings. Duke Wilhelm Ernst was a staid, sober, God-fearing ruler; a staunch Lutheran, much given to religious exercises, but not a Puritan in the sense of considering art as inimical to religion. He was, indeed, well disposed to art, and, though not a fanatic for music, kept at his Court “sixteen well-trained musicians, who, dressed in the habit of *heyducs*, at times delighted his ear.” Spitta remarks:—“The Duke had the deepest conviction that the religion of the Protestant Church was the first of human blessings, but that it did not exclude the other aspects of life in all its manifestations and relations, but merely concentrated them and raised them to a purer ideal. Artistic efforts within the jurisdiction of the Church must therefore have seemed to him something exceptionally praiseworthy and deserving of promotion, particularly when he observed what a gifted musician this was who applied the greater portion of his splendid powers to the problem. On his views were moulded those of most of the men who surrounded him, and Bach could at once be convinced that his music would meet with sympathetic appreciation, if only because it was church music.” The master, entering upon his new position under such conditions, must have felt that his lines had at length fallen to him in pleasant places—the more, no doubt, because he was, comparatively speaking, well paid. His work was two-fold—viz., that of Court Organist and chamber musician. This involved presiding at the organ in church and playing an instrument, dressed as a *heyduc*, at the ducal entertainments. For the double work he received a salary of 156 gulden 15 groschen, raised, in three years time, to 225 gulden, and, a year later, still higher. It appears that he took the clavichord and the violin in the Court band, of which he speedily rose to be leader, or concert-meister. The organ it became his duty to play is described as a small instrument, having two manuals of eight and nine stops respectively, with a powerful pedal of seven stops including a “32 feet.” This specification, as regards balance between pedals and manuals, seems out of all proportion, but probably Bach did not think so. With him the pedal organ could hardly be too full of resources.

At Weimar Bach met, and formed a friendship with, Johann Gottfried Walther, an organist and musician best known now by his “Musical Lexicon”—the first work of its kind. Walther had, so to speak, counterpoint in his blood. He was the very incarnation of musical science, and could perform the most astounding feats in canon writing, such as giving a *cantus firmus* to the pedals, and accompanying it, on the manuals, with a two-part canon on the octave at the distance of a crotchet. Such a man and Bach would naturally gravitate one towards the other. Bach's natural genius, however, was proof against any temptation to his friend's mere ingenuity. “Although,” says Spitta, “he had much greater ingenuity than Walther, he never allows himself to be carried away by it to the injury of the ideal, but remains grand and simple even through the most complicated forms.” In other words, while Bach mastered forms, he did not allow them, as did Walther, to master him. So far did the intimacy of the two men proceed that Bach stood godfather to one of Walther's children. Eventually, however, they became estranged—no doubt on some point of musical principle or procedure. As to this Forkel tells a

story which may be *apropos*, there being good reason for concluding that the “friend” who takes part in it is Walther. On this authority we are to believe that Bach became rather puffed up by his prodigious ability in playing at sight, and boasted to the friend in question that he really believed he could play anything. To test the point, Walther “invited him to breakfast one morning, and laid on the desk of his instrument, besides other pieces, one which at first sight looked insignificant. Bach came in, and, according to his custom, walked straight to the instrument, partly to play and partly to look through the pieces which lay on the desk. While he was turning over the pages and trying them, his host went into another room to prepare breakfast. In a few minutes Bach came, in its turn, to the piece prepared for him and began to play it, but not far from the beginning he came to a standstill. He studied it, began again and again, came to a stop. “No,” he exclaimed, rising to leave the instrument, while his friend was laughing to himself in the next room, “no one can play everything at sight; it is not possible.” A somewhat similar story is told of Haydn and Mozart, showing how the younger master set a trap for the elder, into which he did not fall, for when Haydn found his hands at the extremes of the scale and a note to be struck in the middle, he took it with his prominent nose. The Bach anecdote may be apocryphal, as that of Haydn-Mozart almost undoubtedly is, but it points to the origin of the quarrel between the two Weimar masters. The dispute, though we know nothing of its precise ground, must have been a bitter one, since Walther treats Bach very scurvily in his Lexicon, dismissing him, indeed, with what Spitta rightly calls “a worse than meagre article.”

Fairly settled in his new home, Bach began to work hard upon organ compositions and in his own development as an organist. Mattheson, writing in 1716, said: “I have seen things by the famous organist, Herr Johann Sebastian Bach, of Weimar, which, both for church use and for keyed instruments, are certainly so conceived that we cannot but highly esteem the man.” Spitta adds: “His works, of which the technical difficulties remain unsurpassed even at the present day, exist to testify that as time went on he achieved the most unlimited mastery over the mighty instrument; and as with him the external form was always the handmaid merely of an inward purpose, we may conclude that the demands made by them upon executive skill never rise to the utmost height of his own technical capabilities as exhibited in free improvisation when display was the first object, or when trying some new organ.” At this time Bach passed under the influence of Italian art, with which he was thrown in contact by his duties as chamber musician. The Italian masters were then very popular at German courts for good and sufficient reasons, such as the lucidity and elegance of their music, in these respects so far ahead of all other. Bach seems to have been greatly attracted by the sonata and concerto forms, and few amateurs need telling that he spent a good deal of time in transcribing Italian compositions of these kinds for the organ. He thus arranged no fewer than sixteen of Vivaldi's violin concertos, treating one twice in this manner. The process was something very different from a mere transfer to the repertoire of another instrument. “By giving more movement to the bass,” says his best biographer, “by adding animation to the inner parts, by supplementing the solo passages of the violins with counterpoint; by resolution of the suspensions, and by paraphrasing certain of the violin effects, he has in most cases produced a genuine work for the clavier, and at the same

time essentially added to the musical value of the piece." From adapting Italian concertos, the master soon went on to original composition in the same form. Hence his works for the organ, which have a slow movement interposed between the customary prelude and fugue. In some of these there are indications of the Italian "binary" form—rudimentary ones, it is true, but definite enough to show that Bach was attracted by the idea of using two contrasted subjects in the same movement. The whole question of the influence exercised upon him by Italian music is most interesting, and has been treated by Spitta with characteristic, but not undue, fulness. The nature and extent of that influence shows what might have happened had Bach, like his great contemporary, Handel, resided for a time in Italy, and otherwise moved in the world of music outside Germany. There is reason to believe that he had not the great adaptability of Handel, but we may safely conclude that a larger and more varied experience would have affected his music in the direction of popularity, and, perhaps, have increased its actual worth.

If our master did not venture beyond the boundaries of his fatherland, he made, during the Weimar period, many excursions within them. There were autumn holidays in those times, and Bach was wont to visit courts and towns for more or less of professional reasons. Amongst other places, he visited Cassel, where a newly-restored organ and a musical Crown Prince attracted him. Bach, we are told, played the organ to the Prince, who was so amazed by his execution that he took a ring from his finger and presented it to the master. "His feet flew over the pedal-board as if they had wings, and the ponderous and ominous tones pierced the ear of the hearer like a flash of lightning or clap of thunder; and if the skill of his feet alone earned him such a gift, what would the Prince have given him had he used his hands as well?" Halle, the birthplace of Handel, also came within one of Bach's autumnal tours, his object there being to try a large, new organ of sixty-three sounding stops, belonging to the Church of the Holy Virgin. He liked the instrument, and as the post of Organist happened to be vacant, serious thoughts of applying for it occupied his mind. In point of fact, he actually interviewed the authorities to inform them that he was disposed to accept the appointment, in view of which he remained at Halle for some time, and composed a Cantata there by way of formal proof of ability, though hardly could a test have been required in the case of so renowned an artist. Soon after his return to Weimar, the Chapter at Halle sent him a "vocation," or call, to which Bach, writing under date January 14, 1714, made answer as follows:—

"Most noble, most respected Sir,—I have duly received your favour with the vocation in duplicate. I am greatly obliged to you for sending it, as I esteem it a happiness that the whole of your most noble Collegium condescend to call me, your humble servant, who had determined to follow the guidance of God shown in this vocation. Still, most honoured Sir, I beg you not to take it amiss that I could not hitherto notify to you my final resolution by reason that I have not yet received my final dismission, and (2) because in one or two things I should be glad of some alteration, both as to the salary and also as to the service, all of which shall be specified in writing this week. Meanwhile, I remit to you one exemplar; and since I have not yet received my entire dismission, I pray you, most honoured Sir, not to take it ill that still at this time, I cannot engage myself, by subscribing my name or otherwise, before I am actually out of service. And so soon as we shall be agreed

as to my station (work and pay) I will present myself in person, by my signature, to prove that I have really and truly intended to bind myself to your service. Meanwhile, most honoured Sir, I would beg you to commend me most respectfully to all the elders of the Church, and to make my excuses for that want of time has hitherto not possibly allowed of my giving in any categorical resolution, for certain preparations at court for the prince's birthday, and also the regular church services have not suffered it, but it shall without fail be done circumstantially this week. I received your favour with all due respect, and I hope the illustrious Collegium of the Church will be graciously pleased to remove certain difficulties which appear. In the hope of an early and happy issue, I remain, most noble and honoured Sir, your devoted servant, Joh. Sebast. Bach."

The master's second letter, formulating his requirements, has not been preserved, but we know that the Halle Chapter refused to grant them, and wrote curtly requesting Bach to return the "vocation." This he did; whereupon it was said by the disappointed authorities that Halle had been simply made a cat's-paw to draw from the Weimar Grand Duke an increased salary. How false this was, and how Bach resented it, we must take another opportunity of showing.

(To be continued.)

MY TEACHERS.

[NOWADAYS if one ventures so far to depart from the conventional decorum of journalism as to express decided views on a subject, or to lay down the law in any save the vaguest and most general terms, one is instantly challenged by someone holding the opposite opinion. There must be two sides to every question, but discussion is apt to be an anti-climax to the author and a bore to the reader. At the same time, the maxim of *audi alteram partem* is just, and I myself would be the last to claim the title of Sir Oracle. Wherefore I intend to set a noble example of self-sacrifice.

Some readers of THE MUSICAL TIMES may remember that a few months ago I gave in these columns a fancy portrait of the typical music-pupil—a portrait drawn, I solemnly protest, from actual experience. A young lady claiming—with what justice others may decide—to be a representative specimen of her class, has since communicated to me *en rumeur* her experience of music-teachers, and at her request I publish the narrative in her own words, refraining from all comment.—F. C.]

I think much of the disheartening toil and failure of which some music-teachers complain is their own fault, and arises from their misunderstanding or ignoring what is required of them. There are certain enthusiasts who, because they happen to have had a Conservatorium education, fancy that they have a mission to try and make all their pupils into *virtuosi*, when all that these poor sufferers demand is to be enabled to respond to the eternal appeal of the drawing-room, "Do play us something, Miss Smith!" I myself, thank heaven, do not quail now before that dread demand, but what have I not gone through to attain to that state!

I believe mamma taught me my notes when I was about ten years old, but I have no remembrance of the fact. I first began really to learn the piano when I went to boarding-school at the age of thirteen. A governess gave some five-and-twenty of us half-an-hour's lesson twice a week, and with all that raw material to experiment upon she must cer-

tainly have found the best mode of grounding beginners. She was, however, rather listless and apathetic in her manner and I fear her heart was not in her work. I did not stay under her very long, for my health was too delicate for boarding-school. I had a governess at home for some time after that and my education pursued the usual routine. But there were always difficulties over my music lessons, though I am sure I cannot imagine why. I think we were peculiarly unfortunate in our governesses. One was a stout elderly lady, whose great recommendation was that she had known Chopin. Her enemies said that he had lodged for a week in a boarding-house which she kept. I never heard her play—I do not know anyone who did—but she was very good tempered and used to praise my playing very much. But she always used to be taken "fainty" as she called it, at the end of the lesson and had to be restored with two glasses of sherry and a sandwich. This was submitted to for some time, but at last she got to require three glasses and then mamma thought a change of teachers would be desirable. Then we had a young lady from the Royal Academy who was rather nice, but she was always getting up a concert or a recital and worrying us to take tickets, besides wanting to rehearse her pieces before me. Mamma said that she thought too much of herself and too little of her pupils, and so we changed again. I was now old enough and advanced enough to have a master, so enquiries for one were instituted. We were then residing in a country town and it appeared that there were only two professors of music available. One was an old man, the parish organist, and the other a quite young man just returned from Leipzig, where he was reported to have received a brilliant musical education. On enquiry it appeared that his terms were considerably lower than those of the aforesaid organist, and accordingly mamma determined to patronise him. Mr. N. was certainly a beautiful player and a most painstaking teacher, but he had certain drawbacks. Firstly, he was nervous and shy in his manner, which is most objectionable in a master. Then he was too exacting and over-critical, never seeming satisfied with anything that I did. If I played ever so correctly he would complain that some note was not held down long enough (as if that mattered so long as it sounded rightly), or that I played in too level a tone, or used the pedal wrongly, or fingered improperly, or something, until I got quite impatient and longed to cry, "What does it matter so long as the piece goes smoothly?" Then, too, his pieces were always so dreadfully classical and ineffective. If he ever gave me any modern music at all it was by some German composer with an unpronounceable name, and so bristling with accidentals that when once learned it never would keep learnt, but got fresh mistakes in it every time one played it. But the worst was his persuading me to play studies. He wanted me to practise scales and finger-exercises, but there I flatly rebelled. I had done with the nursery, thank you! He declared that he played them every day himself, but I took the liberty of quietly disbelieving him. Still, the studies were bad enough. Mr. N. assured me that they would improve my touch and execution; I never found that they did, and they certainly did not improve my temper. To think of the time I wasted over those dreadful things, when I might just as well have been practising something that I could play to people! Six mortal times a day did I wade through that tangle of notes, and by next lesson it was as full of wrong notes and things as ever. As I could only spare an hour a day for practice, I thought it too bad to waste my time thus, and should at last have demanded a

release from my toils; but after six months we again changed our place of residence, and I my master. Still, I fancy I did make progress with Mr. N., and should have liked him very much had it not been for the above-mentioned drawbacks, and also a way he had of seeming uncomfortable all the time of the lesson, shrinking or wincing when I played a wrong note. This, if not an affectation, was an unpleasant mannerism, besides showing inferior breeding.

Many of my subsequent changes of teachers were caused by our frequent changes of residence, and of course there were spaces during which my studies were neglected. I think the next was Mr. R., an energetic and rather hot-tempered man. He used to walk up and down the room or stand away against the mantelpiece while I played, and shout out when anything went wrong; but he would never correct me, however long it took me to find out my mistake. I think this was a very good plan. When I was stupid, which happens occasionally to everyone, I suppose, he did not scruple to call me names, even "Stupid head" and "Wooden fingers"; but I am not easily made nervous, I am glad to say. His chief fault was that he gave his pupils scarcely anything but his own compositions. They were nice drawing-room pieces enough, but one does like a change. After him I had a delightful man, Signor A. He was not at all one's idea of an Italian, being tall, slender, and fair, with a full beard like floss silk, and oh! the most heavenly pair of blue eyes. He taught some of his own compositions, too, but they were soft and dreamy as himself—"Baiser d'amour," "Battements du cœur," "Les soupirs," and the like. He would sit down to the piano and play one of these pieces so tenderly, with his eyes upturned towards me all the time with a pathetic, beseeching look that reminded me exactly of my darling Skye terrier, Nelly, who died the year before. Somehow mamma took a strong dislike to Signor A., and after I had had six lessons made some excuse for discontinuing. The next was a German, Herr Z., a very singular person. He was one of those crashing, smashing players, and used to give me pieces far too difficult, all octaves and big chords, such as he loved to play himself. He persuaded mamma to pay him for the twelve lessons half way through the term, as his wife lay on a bed of sickness. Then at the next lesson he came in tears, and related how he had become security for a friend, who had run away and left him liable. Unless he could raise ten pounds by next Thursday he would be thrown into a debtors' prison. Mamma never can resist a person who weeps, so she gave him the ten pounds, and we never saw him again, nor Uncle Henry's overcoat and umbrella either, which were hanging in the hall, and which, in his distress, Herr Z. must have mistaken for his own.

About this time we came to live in London, and economy being an object, it was suggested that I should go to a class. Accordingly I was entered at the South Belgravia College of Music, where pupils were promised two lessons per week in piano or singing, besides an hour's class harmony and a lecture, all for two guineas a quarter. This was not a success, for after all one hardly got money's worth. The piano lessons were only fifteen minutes in length, and one was expected to sit out the lessons of two other girls, as if that could do any good. So I had the tedium of gazing at two dreadful ill-dressed objects of girls for half-an-hour while they stumbled through their pieces, and then of being disturbed during my own playing by their whispering and tittering as they doubtless exchanged ill-natured remarks upon my appearance and performance. The weekly lecture was usually a dull and uninteresting affair—at

least, I only went once, for the room was so stuffy and crowded that it gave me a headache. But the harmony class was really too ridiculous for anything. We learnt first a quantity of hard names for the notes, such as supertonic and submediant, as if A, B, and C were not far more convenient and easy to remember. Then there were mysterious figures which represented chords, how or why I do not know, nor what was the good of them when they were done. I only remember one thing distinctly of it all, partly because it was so frequently repeated, and partly because it seemed so utterly incomprehensible and meaningless as to have the effect on my mind of a spell or prophecy in a foreign language. This was, "A chord of five-three becomes in the first inversion a chord of six-three." At last I summoned courage to ask the professor, one day after he had given up as hopeless the correction of my exercise, what influence all this could have upon my playing, or what benefit I was likely to derive from it? He replied (in a moment of irritation, I admit), "Not the slightest." And, as I shared his opinion, I left the College at the end of the term.

I was now eighteen, and my education was nearly completed. Aunt Jane, therefore, generously offered to pay for a dozen finishing lessons for me with one of the very best London professors. That year Herr Blitz, the great Icelandic pianist, was all the rage. I had heard him play, and imagining that he would suit the purpose, mamma and I called upon him. He was one of those regular foreigners whose clothes seem all creases and faces all hair; he had a pair of very staring light grey eyes, made more staring by spectacles. His manner was an odd mixture of almost childish good-humour and ill-bred *brusquerie*. Instead of asking me to play, he took my music case from me, and, after rapidly fluttering over the leaves of the half-dozen pieces it contained, uttered some exclamation—in Icelandic, I presume—which sounded like clearing his throat, assuming at the same time a strange, half-despairing expression of countenance. He then asked me to play him the scale of G minor, of all things in the world, first in single notes and then in octaves; and after I had complied to the best of my ability, he asked me several questions about keys, and time, and things of that sort, which I confess I never did or shall understand. Having done this, he rose and *without hearing me play*, remember—delivered himself of the following verdict to mamma, in the odious broken English which I will not attempt to reproduce:—

"My artistic position enables me to be frank with you, madam, and to tell you the naked truth, unpleasant though it may be. Your daughter has simply wasted the most valuable seven years of her life, and will never play so as to give herself or others pleasure. She has neither knowledge, technique, nor talent"—the monster!—"and for me to give her lessons would be robbing you, wasting her time, and making myself unhappy."

"But, Herr Blitz," gasped mamma, almost staggering under this outrageous speech, "I assure you she plays very nicely indeed. You have not heard her yet. If you only would. Of course, I don't mean that she plays like a professional, but her playing has been *greatly* admired by all our friends," regaining courage to stand up for me as she went on.

"Then in that case I will withdraw my opinion to the contrary," replied the hateful man, grinning; "and I should advise you to, as you say in English, let well alone."

"But I thought, if you would give her a little finish," began poor mamma (as if I would have taken a lesson of him after such rudeness).

"I should have to give her a little beginning first," he answered, ringing for the servant to show us out; "and I regret to be obliged to decline."

"I think there is perhaps some misunderstanding," I ventured to put in, wishing to give a little sting in return before leaving; "Herr Blitz is not to suppose that I wish to qualify for a mere music teacher."

Quite unmoved, he bowed us out with the reply—

"Every lady should be able to teach two things to her children—the Lord's Prayer and the elements of music."

I need not pursue my experiences; they have always been the same. I have, however, found the proper course to pursue now that I am old enough to think and act for myself. Every year I collect a few pieces which have struck me on hearing them, and then I take half-a-dozen lessons of anybody who will undertake to teach me those and nothing else. So I get what I want, and at least avoid being imposed upon. I play dear mamma to sleep every evening, and most of the girls I know are jealous of my playing, so it cannot be very bad; I have even played at two Fancy Fairs and a Working Men's Temperance Concert. I find my piano a great solace and pastime for the winter evenings, so I do give pleasure both to myself and others, whatever Herr Blitz may say.

ONCE more the vexed question of Musical Pitch has cropped up, the initiative on the present occasion having been taken by the Royal Academy of Music. Whether any tangible result is likely to accrue from this re-opening of a subject which has been discussed at various previous times to the point of exhaustion, we may be permitted to doubt, judging by the light of past experience. It is a great thing, no doubt, to possess freedom from State control in all matters relating to art, but even freedom has its disadvantages, and we present a laughable spectacle to foreign nations by indulging in floods of idle talk on a subject which with them may be settled with a stroke of the pen. On one point there is general agreement; the present confusion, as regards pitch, is excessively inconvenient, and uniformity would be hailed as a boon by all classes of musicians. When we find an eminent firm like Messrs. Broadwood and Sons stating officially that they adopt three varying standards of pitch, the Diapason Normal C, 518, the Society of Arts or Stuttgart C, 528, and the Philharmonic C, 538, the absurdity of the situation must be evident to the meanest comprehension. But directly the question comes, in which direction shall we move, a very Babel of jarring opinions results, and the real difficulties in the way of any settlement are not approached owing to theoreticians quarrelling among themselves. This was amusingly illustrated at the meeting convened by the Royal Academy at St. James's Hall, on the 20th ult. The first resolution, affirming that a lowering of our pitch was desirable, was carried all but unanimously. But when it was further proposed that we should adopt the Diapason Normal, many present pronounced for the Society of Arts standard, which was the outcome of a serious discussion twenty-five years ago; while others declared the difficulties attending any change insuperable. Now it may be admitted that, from the scientific point of view, neither of the standards named is thoroughly satisfactory, because both are arbitrary and artificial. But it is quite obvious that any settlement of the question in this country must be the result of compromise, and the French pitch being firmly established by authority in a large section of musical Europe, commends itself to impartial observers as the most reasonable under

all circumstances. The vast majority of vocalists are in favour of lowering the existing standard, and their views have been carried into effect at certain times, notably when the Oratorio Concerts were established sixteen years ago. But the initiative then taken has not been generally followed, and the muddle is even worse now than it was at that time. The committee appointed by the St. James's Hall meeting to consider and report on the matter will, of course, make some recommendation, but we are far from sanguine that this newly planted tree will bear any fruit. Nor, supposing we had a Minister of Fine Arts sincerely desirous of acting in the interests of music in making his sovereign decrees, could he hope to learn what is needed by questioning those most interested in the subject. Theoretical chaos and practical difficulty surround the matter of pitch, and seem to bar the way to a reasonable arrangement.

FROM the many "curiosities of musical criticism" now in our possession we extract the following. In a notice of the performance of Gounod's "Redemption" at a Church Service, where it is said that it "took the place of the anthem," we are told, "For the present occasion the prologue is taken at the opening of the service, and the introduction to the prophetic choir, or some other interlude is taken during the collection, while the performance is otherwise shortened by leaving out orchestral scenes." The appearance of Jesus to the Apostles "makes another demand upon the tenor in the top notes of benediction; when the Saviour ascends there is another easy chorus of good harmony, 'Unfold, ye portals everlasting,'" and the accompaniment to the work, by the organist, "was characterised by great judgment in the subdued tones that supported the solos, and the play of suitable pipes according to the sentiments of the choruses." Another critic, writing upon Mendelssohn's "Hymn of Praise," says "the composition is better than we remember for some years, each class of voice being well represented, and the balance being as nearly equal as possible, though one or two bass voices might improve it." The chorus, "Let all men praise the Lord," is described as "a stately alternation of hymnic strophes and symphonies"; and the band, on the occasion, was led by the Conductor to the Society "with the first violin." A leading paper of the district treats a Choral Service at the Parish Church as a Concert, saying "The programme consisted of responses, hymns, canticles, psalms and anthems, and the entertainment was conducted by the Choirmaster." In the notice of an Organ Recital, the Overture to "Athalie," it is recorded, was given by the organist "in all its intense grandeur and delightful phraseology"; and at the conclusion of the performance "every one present left with feelings of sincere regret." And, although we have by no means exhausted our collection, we conclude with a criticism upon a young violin player, who, in addition to the rendering of a Fantasia, gave a piece called "Introduzione a Gavot." The "manipulation of his instrument," we are informed, "was almost perfect, its tones being fully and clearly produced, the appoggiatura being extremely delicate and sweet."

WHATEVER truth there may be in the opinion held by many who desire the healthy spread of music, that bad as well as good compositions should be included in a "popular" programme, it seems strange that any person should believe in the benefit of admitting items in a Concert which cannot be classed under the head of music at all. Notices of such

entertainments, however, constantly come before us; and one, to which we now refer, seems to have been carefully organised, and "kindly patronised" by a lady, whose presence, we presume, must be accepted as a guarantee of her approval of the scheme. In the newspaper critique upon this Concert, after saying that the various pieces were well rendered, "showing unmistakable talent in the vocal, instrumental, and recitative parts"—whatever this may mean—we are told that a singer "created roars of laughter with his Irish song, 'Macnamara's band,' whistling his own accompaniments on a pair of bellows"; and that in his next contribution to the programme he caused "great amusement by requesting the audience to join in the chorus, which was sung so fast and was such a confused jumble as to render it absolutely impossible to do so." Unconsciously, of course, comic effects can be introduced in a really serious performance, as an instance of which we are informed that on one occasion the "'Hallelujah Chorus' was marred by the gentleman in charge of the drums, who, probably wishing to have a solo to himself, was intercepted by one of the bass, and both seemed to strive which could hold out the longest in the rest at the end, and when their services were not required." But this "gentleman in charge of the drums," although throwing discredit upon the Concert, was not engaged for this purpose, like the vocalist who performed upon the bellows; and any degradation to the art, therefore, rested not upon those who framed the programme. There is a man who plays upon a coffee-pot in the streets; but we have not heard that he has yet been secured for a "Popular Concert."

WE have not a word to say against Musical Examinations. They have done, and are still doing, a very large amount of good in directing the studies of young pupils towards the works of the classical, instrumental, and vocal composers, and in spreading a knowledge of the true principles of the art. But since we last made a few observations in this journal upon the subject of "Coaches," many facts have come to our knowledge which, in the interest of the cause, should not be ignored. We happen to know that in several instances students "pass" these ordeals—at least in the theory of music—solely by answering questions in words, the meaning of which they are never taught, simply because it is presumed that the examiner will be satisfied with this conventional reply. It is part of the business of a "Coach" to find out what institution he is preparing his pupil for, so that he may procure former examination papers as a guide to the questions almost certain to be asked. Of course, the remedy would be to require that a candidate shall not only explain certain chords, but point out specimens of them in a piece at first sight; for it is obvious that instructions from the cleverest "Coach" would be of no service in such a case as this. "Dear me," said a college professor at an examination, "has no one ever heard of Lucifer?" "Oh yes," said the most advanced of the class, "Lucifer was the man that started the German Reformation." Now if this hopeful pupil had luckily happened to get hold of the right name, he might perhaps have been thought very clever, although it is certain that he would have known no more of the matter under discussion. So, at a musical examination, when a candidate "passes" by explaining chords with the right words, and yet could not, if asked, tell the signification of these words (which we can positively say has been the case), the pupil is satisfied, and the "Coach" triumphs, but a fraud has been practised on the examiners.

WE have often given scraps of news from continental and American journals respecting passing musical events in England; and as few men know their own affairs so well as their neighbours seem to do, we are not surprised that much of the information we read in these periodicals published at a long distance should perfectly astonish those who live on the spot. One of these paragraphs, which we commented upon at the time, told us that the banjo had now become one of the most fashionable instruments in English drawing-rooms. Never having heard a composition for the banjo either at a public or private Concert, we had the curiosity at once to make enquiries on the subject, and cannot find that this very decisive statement made in an American paper is borne out by fact. It is evident, however, that in the United States the epidemic is rapidly spreading, for in a New York musical journal a semi-humorous paragraph appears expressing a hope that some specific may be discovered for curing "Banjo on the brain." The disease, it is said, is raging most furiously among the higher classes, especially among the ladies, many of whom are nearly wild. Piano dealers are getting frightened, for many are resigning that instrument in favour of the banjo; and if a cure can be found, everybody will buy—"Fathers, mothers, sisters, brothers, aunts, and uncles, next-door neighbours, people overhead who wish to sleep, and people underneath who can't." In an American periodical now before us we see the advertisements of three makers of these instruments—one tells us that all the leading banjoists use his "world-renowned Parlor, Concert, and Orchestral Banjos"; another that he is "Banjo Maker for the Profession, Experts and Teachers," and the third that he is "indorsed by the profession as the Banjo Maker of the West." We have searched in vain for any catalogue of works patronised by the performers upon this instrument; but that, as a rule, they are resolved to move with the times may be sufficiently proved by the following remarkable paragraph: "A young lady in Philadelphia has had several Wagner selections arranged for the banjo."

A LETTER from Mr. Charles Hallé has been addressed to the London papers, the purport of which needs not the writer's powerful pleading to enlist the sympathies of all musicians. Stephen Heller, the eminent composer, whose name, as Mr. Hallé says, is a "household word to all lovers of music," has become almost totally blind, and the pursuit of his art, his sole happiness, is henceforth closed to him. Although never resident in this country, his works are well known, and thoroughly appreciated throughout England; and when we say that, presuming the necessary funds can be obtained, it is hoped that a small annuity may be purchased to smooth the declining years of the afflicted artist, there can be little doubt that such announcement will meet with a ready and liberal response. Subscriptions to the "Heller Testimonial Fund," will be received by Messrs. Coutts, 59, Strand, London, and a committee, composed of Sir Frederic Leighton, P.R.A., Mr. Robert Browning, and Mr. Charles Hallé, has been formed to carry into effect an undertaking which we earnestly trust will result in the presentation of a fitting tribute of gratitude and esteem from musical England.

HANDEL BI-CENTENNIAL FESTIVAL.

ONLY for the most serious reasons should the ordinary course of a musical Festival be interfered with. These things have their order, which, in time, acquires the force of a law, and to break it is to cause confusion, if

nothing worse. But the directors of the Crystal Palace were quite justified in anticipating, this year, the solemnity which, but for the occurrence of the bi-centenary of Handel's birth, would still be twelve months ahead. It was almost an obligation upon them to "keep the feast," and, with their wealth of resources, bring to a climax a long course of celebration. They did this, and did it well; they found the public in sympathetic mood, and the result was a gratifying success all round. The country of Handel's adoption thus discharged her plain duty, and preserved her honour, for it would have been humiliating had not the most imposing demonstration taken place in the land of his labours and his final rest.

So complete is the organisation of the Sydenham Festivals that the managers have only to touch a spring and the whole machinery begins to work with smoothness. This time extra precautions were taken within the department ruled over by Mr. Manns, and, as a result, nearly a thousand new voices were engaged, replacing others which, it is in many cases to be presumed, had lost their power and freshness. Moreover, both the number and scope of the rehearsals were increased. Sir M. Costa never considered a trial of "The Messiah" music necessary. He had an extraordinary degree of reliance on himself and his performers—enough, at any rate, to warrant him in defying the whole chapter of accidents. The result, it must be said, never convicted him of undue temerity. Mr. Manns is a different person altogether. He believes in obtaining as strong a guarantee against ill-fortune as possible, hence "The Messiah" choruses were as carefully prepared as the less familiar ones in the Selection. This work went on in town and country for some time previous to the holding of the Festival; while, as regards the orchestra, the professional element was strengthened—also a wise and prudent step in the nature of an investment certain to yield profit. The following solo vocalists were engaged: Madame Albani, Madame Valleria, Mrs. Clara Suter, Madame Patey, Madame Trebelli, Mr. Lloyd, Mr. Maas, Mr. Barrington Foote, Mr. F. King, Mr. Bridson, Signor Foli, and Mr. Santley. Of these, it will be observed, all save two—Madame Valleria and Madame Trebelli—are British subjects by birth.

The composition of the band and chorus rightfully claims attention, though differing little, it may be, from former procedure in this regard. There were 100 first violins, headed by Mr. C. Jung; 102 second violins (Mr. A. Reynolds); 61 violas (Mr. Krause); 60 violoncellos (Mr. R. H. Reed); 53 double basses (Messrs. Prokatzky and White); 4 piccolo flutes, 11 flutes, 16 oboes, 10 clarinets, 8 bassoons, 6 trumpets, 4 cornets, 14 horns, 9 trombones, 3 ophicleides, 3 pairs of drums, 2 side drums, and 1 bass drum. To this battalion of instruments has to be added the great organ played by Mr. A. J. Eyre; the grand total being 468. The majority were, of course, supplied by London, but the great provincial towns sent up a goodly representation. The chorus, numbering hard upon 3,000 voices, including 672 sopranos, was also largely drawn from metropolitan sources, with a fair contingent of about 770 voices from the rest of Great Britain. It thus appears that the national character of the celebration was not lost sight of, though some may argue that London had more than its fair share of amateurs in the orchestra. The fact may be as stated, but we should not forget that a metropolitan choralist costs less than one brought up from the country; and that the Festival—to put the matter delicately—is not unconnected with an enterprise having shareholders who expect dividends. The personnel of the Festival should not be dismissed without reference to the experienced gentlemen who again came forward to assist the Crystal Palace people as stewards and in other capacities. Many of these were officially connected with the late Sacred Harmonic Society, and it is pleasant to note with what readiness they take upon themselves an onerous if familiar task.

The general rehearsal held on Friday, the 19th ult., was not so largely attended as on some former occasions—a fact that damped the hopes of not a few who wished the Festival well. It then seemed that the ill luck of the musical season would extend to its greatest event, but, as will in due course appear, the result proved better than our fears. Mr. Manns, who was a model of punctuality all through, had his army of performers in their places pre-

cisely at noon, and started the rehearsal with two choruses—"Hallelujah" and "Amen"—from "The Messiah." This, we need not say, is the regular practice. It serves to test the *ensemble* with familiar music, while giving the audience the pleasure that comes from the grandest examples of Handel's art. The test, let us add, was eminently satisfactory; showing an admirable balance of parts and fine quality of tone. Where all are so good it is invidious to particularise, but *place aux dames*, the sopranos made a powerful impression by their mingled strength and sweetness.

From the "Messiah" selections, Mr. Manns proceeded to the works chosen for performance on the second day, nearly all of which were rehearsed; the exceptions being those set down for Madame Albani, who was not present. Much interest attended the compositions for orchestra alone; the audience receiving both the Concerto for two orchestras, and the Violin Sonata in A, with great favour, deserved not less by their execution than by their character. The vocal solos were also much applauded; above all those sung by Mr. Lloyd, Mr. Maas, Mr. Santley, and Madame Valleria. The rehearsal ended with eight numbers from "Israel in Egypt," a liberal allowance of Handel's double choruses being always expected by the public. There is no need to enlarge upon these matters in a paragraph devoted to mere preparatory exercises, especially as Mr. Manns severely acted up to the idea of a rehearsal, stopping the performers often and repeating passages no less carefully than he would have done had he and his multitude been alone. One result of the prolonged trial was to make the least sanguine confident of a good performance. Both chorus and orchestra came up to the desired mark, the former showing, if anything, an advance upon previous festivals. Indeed, it was wonderful to note the steadiness and precision of those 3,000 voices, the firmness of their attack, and the unity of all their movements.

Despite dull and threatening weather, indications of a large attendance at "The Messiah" performance were obvious at the railway stations and along the road to the Crystal Palace on the 22nd ult. It was clear that the fidelity of the public to the sacred oratorio had not yielded a bit to newer and diverse attractions. These signs were far from belied by the figures afterwards published, the number of persons who passed the turnstiles showing an advance upon those present during the corresponding day of 1883. The attendance had, moreover, the merit of punctuality; and Mr. Manns gave the signal for beginning, not only with all his performers in front of him, but nearly all his audience behind. Under these happy circumstances, the overture to "The Messiah"—so seldom heard apart from the disturbance caused by late arrivals, was listened to in peace and comfort. So good a beginning gave favourable augury, which subsequent proceedings justified, since a smoother and more equal rendering of Handel's masterpiece has seldom come under our observation. Mr. Manns's reading of the work departed nowhere from tradition, and differed very slightly indeed from that adopted by Sir Michael Costa. In at least one of the few changes there was no improvement. It will be remembered that Costa made a somewhat prolonged pause before entering upon the magnificent finale to "All we like sheep," thus enhancing by previous silence the effect of the stately bass lead, "And the Lord hath laid on Him." Mr. Manns observed no pause, but went straight on. We distinctly prefer Costa's perceptiveness to his in this particular case. The choral numbers were, without exception, well given; and all the familiar effects, so eagerly anticipated, came in due course. "For unto us" went steadily, with an amazing outburst on the "Wonderful"—a word which the audience might have echoed with a different application. The "Passion" choruses were not less successful; and the same must be said of "Lift up your heads." When the vast audience rose to receive the "Hallelujah," thus paying homage to a divine inspiration, the effect conjoined with that of the music was most moving; even the spectacle alone might well have excited emotion. How splendid a climax was put to the choral performance by "Worthy is the Lamb" and "Amen," it is easy to imagine. It crowned the day's proceedings with the laurel of success, and sent the audience away impressed with the conviction that they had assisted at a triumph of creative and executive art—

as, indeed, they had. Though less effective than the choruses, the solos were given in a manner worthy of all praise by Madame Albani, Madame Patey, Mr. Maas, Signor Foli, and Mr. Santley. The popular soprano made her mark, as usual, in "Come unto Him" and "I know that my Redeemer liveth"—airs which well suit her fervid manner. Madame Patey was no less successful in "He shall feed His flock" and "He was despised," while Mr. Maas showed an advance upon previous efforts by a rendering of the Passion solos, which was as notable for pathos as his delivery of "Thou shalt dash them" was for power and energy. Signor Foli's airs were those of the first part, Mr. Santley taking those of the second. Each artist fully sustained his reputation; the baritone receiving an unusual "ovation" after "Why do the nations." Of Mr. Manns, nothing but good can be said. With firm, clear beat he perfectly controlled the vast mass of performers; his *tempi* were correct, and he extended to the chorus all the help in a Conductor's power.

It was expected that the Selection Day (24th ult.) would show a material falling off in attendance. Bad times scarcely affect "The Messiah" and "Israel"; but if there be weakness about anywhere it tells on the Selection, for reasons we need not stop to indicate. Gloomy predictions were, however, entirely falsified by the result. The public mustered more than 22,000 strong, and thus assured the success of the Festival as a whole. How relieved by this were the officials and, indeed, all interested in the result, it is very easy to imagine. The proceedings began once more with extreme punctuality, and, again also, not a hitch occurred to mar the satisfaction of performers or audience. This time the chief interest did not spring from the choruses, which, sooth to say, fell short of the usual attraction. They were only nine in number, and of these but one—"Love and Hymen" ("Hercules")—was an addition to the repertory. The names of the others sound very familiar in connection with Handel Festivals: "How excellent" ("Saul"), "Ye sons of Israel" ("Joshua"), "Blest be the man" ("Joseph"), "We never will bow down" ("Judas"), "We hear" ("Judas"), "See the conqu'ring hero" ("Judas"), "Haste thee, Nymph" ("L'Allegro"), "As from the power" ("Ode on St. Cecilia's Day"). This group might have been improved upon, especially as some of them are heard more often than is fair considering the neglect endured by many equally good examples of the master's genius. Their performance left hardly anything to desire; nevertheless it was felt that the centre of attraction had shifted from the chorus to the orchestra and soloists, who had more important work in hand. The purely instrumental pieces were four, beginning with an old acquaintance in the shape of the overture to "Saul." This was played with great breadth of style and precision, the violins especially distinguishing themselves in the respects just named. But a greater success attended the performance of the Concerto for double orchestra, which held rank as principal novelty in the Festival scheme. We are told that this work was discovered among the composer's autograph scores at Buckingham Palace by Mr. W. S. Rockstro, when engaged in making researches for a Handel biography. It is said, moreover, that no record of its performance exists, but that it was played in public during the master's life-time may be assumed. So important a thing was not likely to remain on the shelf throughout the years when Handel was labouring like a giant to produce novelties. Its date is supposed to be about 1740, the period of his greatest need; Italian opera having failed him, and oratorio not yet come to his rescue. The concerto is written for two wind bands, consisting of oboes, flutes and bassoons, with supplementary strings, &c. It contains five movements, of which decidedly the most noteworthy are the fourth and last. These are an Allegro, chiefly founded upon an energetic ground bass for unison strings, and a Tempo ordinario noticeable for the ingenuity of its counterpoint and the manner in which the two sets of oboes are employed to answer each other, or move in thirds throughout long "runs." Both movements are uncommonly fine, and exhibit the composer at his best as a writer for the orchestra. But the whole work may be described as interesting and valuable. It was played remarkably well and evoked loud applause, much of which might have been in-

tended for the oboes, by whom the "runs" were given with great clearness and quaintness of effect. The Concerto in B flat for organ and orchestra came next, Mr. Best presiding at the solo instrument. A composition so well known on paper need not be discussed here. It is said not to have been heard with orchestral accompaniment since Handel's death, and the fact may be as stated. The more credit belongs to the Festival managers for reviving it in a complete form after so extended a sleep. Mr. Best showed his usual skill in executing the solo part, and received a special round of applause as he retired from the organ seat. The last orchestral number was the favourite Violin Sonata in A, played by 200 violins, with an accompaniment as arranged by Ferdinand David. We have nothing to say on behalf of this treatment of a work intended for a single instrument. Indeed, we repudiate it altogether as not only inartistic, but mischievous in tendency. Where is this sort of thing to stop if it be sanctioned in any particular case? It must be said, however, that Mr. Manns was justified in laying upon his violins so delicate a task. The 200 played almost like one, their unity being as remarkable as the fulness and beauty of the tone produced. Evidently the audience, who made no question of the procedure, were much impressed by the effect. Their applause was loud and long sustained. Turning to the airs, we have first to speak of "Angels ever bright and fair" and "Sweet bird," as sung by Madame Albani. The first-named is familiar on her lips, but not the second, which she took for the first time, using a cadenza for voice and flute, written years ago for Jenny Lind, who made the song from "Il Penseroso" one of her favourite selections. Madame Albani created a great effect with this example of decorative art, and had a skilled supporter in Mr. Alfred Wells. "From mighty kings" and "But oh! what art can teach," were well sung by Madame Valleria, who also joined Madame Trebelli in the duet, "We never will bow down." "Ombra mai fù" (Xerxes) was entrusted to the safe hands of the contralto just named, and thus appeared in its original form to a public many of whom were familiar with Hellmesberger's transcription. "Waft her, angels" and "Love in her eyes" were as acceptable as ever from the hands of Mr. E. Lloyd. Mr. Maas doing justice to "Sound an alarm" and a very beautiful air, "Tell fair Irene," from the opera of "Atalanta." "His sceptre is the rod of righteousness" and "Nasce al bosco" had every advantage from Mr. Santley's fine singing, as had the solo in "Haste thee, nymph," from Mr. Barrington Foote's appropriate delivery. With all this excellence of subject and manner, the success of the Selection was not for a moment in doubt.

On Friday (26th ult.) the Festival ended with a fine performance of the colossal "Israel in Egypt"—a work never heard elsewhere to such advantage. With this the climax of sublimity was reached. To the audience it really seemed as though nothing could possibly transcend the effect in grandeur and majesty, or so deeply move the feelings. Eloquent words have been said about "Israel" at the Crystal Palace, but attempts at description are as hopeless as in the case of Niagara. The impression made is incommunicable through the medium of language; but at least we can express gratitude for the gift of such a phenomenal work, and for the skill which makes possible its presentation under unique conditions. In "Israel," more, perhaps, than in any other oratorio, lies the immortality of Handel. Such a demonstration of genius cannot be challenged, but must remain a power while ability to recognise greatness belongs to the human race.

Concerning the performance of "Israel" there could hardly have been misgiving. The first thought of presenting the work under Handel Festival conditions was certainly bold, even to rashness, but now success is almost as sure as in the case of "The Messiah." This speaks volumes for the skill of our amateur choristers, who might fling down their rendering of the double choruses, as a gage of battle, to the entire musical world. There was scarcely a weak point of any importance on Friday; but, as usual, the most risky effort was made in "And with the blast of thy nostrils"; the tenors, in one place, very nearly coming to grief. How impressively the greatest of the choral numbers were given can be

imagined. The "Hailstone" fairly took the audience by storm, and had to be repeated in compliance with an enthusiastic demand. "He sent a thick darkness," "But as for His people," "But the waters overwhelmed," "Sing ye to the Lord," and "The people shall hear"—all these, to speak of no others in the mighty chain, were magnificent, the execution being worthy of the composer's music, to which it lent a moving power that Handel himself could scarcely have conceived. Thus, happily, did the Festival resources bear the strain upon their completeness, and win another triumph for an enterprise whose good fortune has been unbroken. The few solo numbers were in the hands of Madame Valleria, Miss Annie Marriott, Madame Patey, and Mr. Lloyd; Messrs. Bridson and King taking "The Lord is a man of war." These artists did justice to their task, but we need mention only Mr. Lloyd's rendering of "The enemy said," which met with extraordinary success. The favourite tenor never sung with more power; indeed, he roused absolute enthusiasm; the storm of applause continuing till he consented to repeat the air. At the close of the performance "God save the Queen" was sung to Sir M. Costa's arrangement, and then orchestra and audience joined in giving proof of admiration for Mr. Manns, whose labours during the week had been brilliantly successful. When the conductor answered a loud "call" he was applauded on all sides, but not a whit more than he deserved. The demonstration had been fairly earned by arduous labour, and exceptional ability in controlling masses of performers. That principals, orchestra, and chorus bravely supported him need not be said. Enough that all worked well together, and made the result memorable for its completeness. We may add here that the additional accompaniments used whenever necessary were those of the late Sir M. Costa, which have now been printed for general convenience. There remains to state that the attendance at the Rehearsal was 17,829; at "The Messiah," 22,721; and on the Selection Day, 22,161. At the time of writing, just before going to press, the figures for "Israel" had not reached us, but it was expected that they would almost, if not quite, equal those of the corresponding day in 1883.

ROYAL ITALIAN OPERA.

A BRIEF season of Italian Opera, arranged by Mr. Mapleson, was announced to commence at Covent Garden Theatre on the 16th ult.; but, unfortunately, Madame Adelina Patti was too ill to sing, and as the whole undertaking rested solely upon her exertions, the opening was postponed until the following Saturday, when she appeared as the heroine in "La Traviata," singing perhaps even more finely than we have heard her for years. "Ah! fors è lui" was simply one of the most perfect renderings of a show vocal piece that can possibly be imagined; and in her great duet with the elder *Germont*, and the whole of the final scene she elicited from a brilliant audience the most enthusiastic marks of approbation. Neither Signor Giannini's *Alfredo* nor Signor De Anna's *Germont* produced any remarkable effect, although the latter has a good, robust baritone voice; but Madame Patti atoned for all the defects of the opera—even the unsympathetic singing of the conventional Italian Opera chorus—and the result was a triumphant success. On the 23rd ult., "Semiramide," with Madame Patti as the Assyrian Queen and Madame Scalchi as *Arace*, was given, the charm of Rossini's music, despite its ill-assorted union with the libretto it is presumed to illustrate, again asserting its power over all hearers. The thankless part of *Assur* was fairly well sung by Signor Del Puente. Signor Rinaldini was *Idreno*, and Signor Cherubini *Oroe*. Signor Arditi has proved, as usual, an excellent Conductor. There have been rumours of Madame Patti's appearance as *Carmen*, but up to the time of our going to press the opera has not been announced.

GAIETY THEATRE.

THOSE who closely observe the outward phenomena of musical life in our metropolis cannot fail to note the curious ebb and flow of particular schools and forms of art from

time to time. Three years ago German opera, or, more properly speaking, Wagnerian opera, occupied a foremost place in public attention, whereas at the present time it is the lyric drama of France that is mostly in the ascendant. Some profess to see in this a general re-action in favour of light tuneful works as opposed to those which call for a severe exercise of the intellectual faculties. All such notions, however, may be dismissed as absolutely preposterous. It is merely owing to a series of fortuitous circumstances that French opera has gained a temporary prominence, and if any one believed that Wagner's music was declining in favour the experience of the recent series of Richter Concerts must have satisfactorily dispelled the idea. It is entirely to the public advantage that the graceful and purely legitimate form of art known as *opéra comique* should have a hearing, and for that reason we are glad to welcome the production of such works as the "Manon" of M. Massenet, and the "Lakmé" of M. Léo Delibes. If neither of these is such a masterpiece in its way as, for example, Bizet's "Carmen," both are worthy examples of a school which attained its brightest exemplification in the works of Auber. Though the name of Delibes has only become familiar in this country during the last few years, and merely on account of his charming ballet music, he is by no means a young musician, and it does not seem likely that his talent will undergo any further development. According to Pougin's Supplement to Fétis (there is no mention of him in Grove's "Dictionary") his first stage work, an operetta called "Deux sous de Charbon," was produced in 1855, when he was nineteen years of age, and during the next eleven years he wrote many similar trifles, which were more or less successful. But his first real triumph was in the ballet "La Source," of which he composed the greater part, and which was produced at the Grand Opéra in 1866. This was followed by "Coppelia" and "Sylvie," the music of which quickly gained widespread popularity apart from the stage. His first efforts at the Opéra Comique, "Le Roi l'a dit," and "Jean de Nivelle," made no particular impression, but "Lakmé," produced on April 14, 1883, was at once hailed as a *chef d'œuvre*, and the verdict of Paris has been ratified elsewhere. Part of its success was doubtless due to the clever and charming impersonation of the leading rôle by Mlle. Van Zandt, and it remains to be seen whether it will retain its vitality apart from the gifted young American artist. Certainly the favour accorded to the opera is not in any sense due to the libretto. MM. Gondinet and Gille cannot possess much sense of humour, or they would not have woven such a tissue of nonsense, in which the usual Gallic ignorance of English character and manners is but one of several features which do violence to our notions of probability and common sense. The plot of "Lakmé" has been so well discussed in the ordinary journals that we do not propose to reproduce it here. But it may be noted that an improvement in the flow of the work has been effected by the removal of the prim English governess, Miss Bentson and her two charges, though if the change was made out of regard to our fancied susceptibilities it need not have been undertaken. The average Briton is egotistic enough on certain points, but foreign caricature only excites his risible faculties; it does not wound him as it does the sensitive Frenchman.

In speaking of the music of "Manon" last month, we remarked that "it cannot be said that the colouring of the lighter portions of the work is ever striking, or that more is attempted than a melodious and appropriate setting of the words; but the music is always agreeable, and passes along so pleasantly that we care not too critically to dissect it." These words will apply with equal fitness to "Lakmé." Indeed the treatment in the latter work is even more light and delicate, nothing approaching to grandeur of ensemble being attempted from first to last. In his endeavour to impart what is known as local colour M. Delibes has been highly successful. Whenever the Indian maiden or her friends are on the stage the melodies and orchestration are tinged with Oriental feeling, though only once does the composer introduce a genuine Hindoo tune. This occurs in the second act, when Lakmé, at her father's command, endeavours to attract her English lover by the sound of her voice. Among the most pleasing

moments in the opera may be named a little duet for the heroine and her attendant Mallika, "Sous les dômes épaïs"; the first duet of the lovers, "C'est le dieu de la Jeunesse"; an expressive air for Nilakantha, Lakmé's father; in the second act, the heroine's fascination aria, with carillon accompaniment—a very clever piece of vocal display; and a love song for the tenor at the beginning of the third act. In brief, "Lakmé" is an opera that one can listen to with satisfaction, though there is nothing in it to stir the higher intellectual or emotional faculties.

The reports concerning the talent of Mlle. Van Zandt have scarcely been exaggerated. Since she last appeared in London, a mere child, she has developed into a soprano of more than ordinary technical attainments. Her voice is not powerful and her method is not free from reproach; but she is a complete mistress of her scales, and her acting is marked by extreme charm of manner and considerable command of expression. The company engaged by M. Mayer to support her is generally efficient. M. Dupuy (tenor) and M. Carroul (baritone) demanding especial mention. The orchestra, selected almost wholly from the late Italian Opera band, is admirable, and Signor Bevigiani is a capable Conductor.

MR. HENRY LESLIE'S CHOIR.

THE announcement that Mr. Henry Leslie would resume the direction of his choir must have given satisfaction to a large number of music lovers, and we hope that the mischief wrought by his retirement has not gone too far to be repaired. It is easy to understand that Mr. Leslie saw with profound regret that the class of music to which he had devoted his energies for twenty-five years was likely to suffer greatly owing to his withdrawal from the field. The cause in which he laboured was, as he justly observes in his address to his choir, truly national in its character, and it would be a thousand pities were the rapidly growing popularity of instrumental Concerts to result in a diminution of favour towards the madrigal and the part-song. In concluding his address the conductor uses these significant words: "If Mr. Leslie's desire meets with support from the public, well and good. But if his re-entrance into the active musical work of London is proved to be not required, he will accept the verdict whatever it may be." The aspect of St. James's Hall, at the Concert on the 4th ult., was certainly not encouraging, but hasty conclusions should not be drawn from this. June is not a favourable time to commence a new musical undertaking, and if Mr. Leslie will make a fresh trial next winter we do not doubt but that public interest in his enterprise will quickly revive. It was pleasant to see that the members of the choir had rallied round their old chief, and it is only just to say that every item in the programme was rendered with that rare finish of style and perfect refinement which made the Leslie Choir so famous in past years. At the same time we would point out the necessity of infusing fresh blood into the ranks, particularly in the female department. This surely would be a task of no great difficulty at the present time. The scheme of the 4th ult. was of the usual pattern, and included two new items by the Conductor—namely, a Shakespearian Madrigal, "O let me play the fool," and a Serenade "Golden slumbers." Both of these are cleverly written, but for musical effect we prefer the second, a charming little piece piquantly harmonised. Other items in which the excellence of the choir was prominently displayed, were Weekes's Madrigal "As Vesta was," Pearcall's "Lay a garland," and Wesley's Motett "In exitu Israel." The second and last Concert was announced for the 27th ult.

RICHTER CONCERTS.

AT the sixth Concert, important works by Beethoven, Wagner, and Liszt were presented; the greatest of the three men contributing his Overture in C, Op. 115, and the "Pastoral" Symphony. These gave general satisfaction, were admirably played, and much applauded. No composition of Beethoven's receives more justice at the hands of Richter's orchestra than the beautiful symphony through which he conveys impressions of country life. It alone,

as thus given, would make a Concert, so much enjoyment is compressed into the space occupied by its performance. The Wagner piece was *Siegfried* and *Sieglinde*'s love duet from "Die Walküre," beautifully sung by Madame Valleria and Mr. Lloyd, who were rewarded with hearty applause. The Liszt selections need not long detain us. These were two in number, both from his Oratorio "Christus." The first—a pastoral entitled "Singing of the Shepherds at the Manger," founded, like Handel's "Messiah" movement, upon a Pifferari melody—illustrates the dexterity and effect with which Liszt can use the orchestra when he has not to call upon his own powers for ideas. The movement is quite pretty, and charmingly scored. The second piece, "March of the three Holy Kings," is pretentious but weak, and even commonplace, though the composer tries hard to lift it out of the ruck of things open to such epithets. Both movements were well played. The audience, however, showed little regard for them. It is curious to see how stubbornly indifferent those who here acclaim Wagner remain to his friend and father-in-law.

Two novelties were presented at the seventh Concert (the 8th ult.), in company with Mozart's Symphony in E flat (deliciously played) and the Overture and Venusberg music from "Tannhäuser." The first took the form of an Overture to Holderlin's "Hyperion," by Eugene d'Albert, the young musician who distinguished himself sometime since in so unhappy a manner. In estimating his music we must forget Mr. d'Albert's contemptuous references to the land of his birth and training. It is, nevertheless, permitted to marvel greatly that the young composer should have allowed his music to be played before an audience representing a country so utterly lost to art as England. There is a greater wonder still; namely, that Mr. d'Albert should have taken the trouble to write so hopeless a work as this Overture. Its inordinate length; its utter disregard of artistic canons; its excruciating harmonies, and want of cohesion and intelligibility are, combined, a truly astonishing whole. Yet there is plenty of ability manifested in it—ability which, like the splendour of Milton's Satan, makes its inevitable destiny the more ignominious. Mr. d'Albert's Overture is not without a use. Its serves to show young composers towards what a gulf certain modern teachers are leading them, and it exemplifies to the public the "bitter end" of principles which many are thoughtlessly tolerating. We are glad to say that Mr. d'Albert's Overture met with the fate it deserved. Faint applause and unmistakable sibilation combined to extinguish it beyond hope of revival in this country. The second novelty was the Symphonie "Funèbre et Triomphale," composed by Berlioz for the burial of the victims of July. Written under special conditions for an orchestra designed to perform in the open air, this work must submit to material modification when its execution in a room is contemplated. But, in a modified form, it loses the characteristics that chiefly make it interesting, and enjoys no particular *raison d'être*. Played and heard as a *pièce de circonstance* it made but little serious pretension. There are, however, some most melodious phrases in it, while the orchestration, even as modified, is superb, and the movement with trombone solo absolutely impressive. The Symphony was received without enthusiasm.

At the eighth Concert (the 15th ult.), but one novelty was presented—to wit, R. Fuchs' Symphony in C (Op. 37). This work is an example of a class of music which Wagner connected with Kapellmeisters, and treated with lofty scorn. Classical in design; well written for the orchestra, easily understood, and pleasant to hear, Fuchs' Symphony possesses everything save the distinction which ideas can give. The composer is a good musician; but, like so many of his class, he has nothing to say beyond the ordinary commonplaces of musical talk. A man so situated should keep quiet. Whenever he opens his mouth he only adds to the vain gabble of a loquacious world. Herr Richter has been charged with preferring his countryman over the heads of several English composers, who could write just as well. The accusation is scarcely just, because the place filled by Fuchs was kept open for a native musician as long as hope remained of one coming forward to take it. The programme of this Concert was completed by the "Leonora" Overture, Glinka's "Komarinskaja,"

and two vocal selections from Wagner, sung by Herr Henschel.

The season—which, we regret to hear, has not been financially successful—ended with the ninth Concert (the 22nd ult.), at which were performed Stanford's "Elegiac Ode," written for the last Norwich Festival, and Beethoven's Choral Symphony; Mr. Lloyd singing the Trial Songs from "Die Meistersinger." There is no need to dwell upon subjects which have been so frequently discussed. Enough that the performance was worthy of them, and that the series of Concerts ended in a manner which must have satisfied those most concerned for its character. A short autumn series is already announced.

SEÑOR SARASATE'S CONCERTS.

At the fourth of these remarkably successful entertainments, on May 30, the popular violinist performed the solo part in Lalo's Symphonie Espagnole, a work that suits him to a nicety, as indeed it should, having been written expressly for him. Why the composer bestowed the title of Symphony rather than Concerto upon it is difficult to say, as the treatment of the orchestra, though important, is not more so than is usually the case in modern Concertos. But, its title apart, the work is full of clever effects, the Spanish character being well maintained. At this Concert Señor Sarasate also introduced a Ballad, by Henschel, and a Rhapsodie Hongroise, by Leopold Auer, the last being a showy piece in the form invented by Liszt, that is, a slow movement, or "Lassan," leading to a quick one, or "Frischka." Mendelssohn's Italian Symphony, Rubinstein's ballet airs from "Féramors," and the Overture to "Le Domino Noir," were also included in the programme. The public interest in these Concerts being far from exhausted, an extra performance was given on Saturday, the 13th ult., which was as well attended as its predecessors. On this occasion the Spanish virtuoso brought forward two works by Saint-Saëns; namely, a Concertstück and an Introduction and Rondo. Neither of these pieces has any special character, but both are effectively written for the solo instrument. Raff's Suite was also performed, the rendering of the final *moto perpetuo* in this work being one of Señor Sarasate's most brilliant pieces of display. The orchestral works were Beethoven's C minor Symphony, two movements from the "Midsummer Night's Dream" music, and the Overture to "The Merry Wives of Windsor." We understand that the number of Concerts will be increased to six next season.

MADAME FRICKENHAUS AND HERR LUDWIG'S CHAMBER CONCERTS.

THE third of this highly interesting series of Chamber Concerts took place at Prince's Hall, on the 11th ult., when the programme included Dvorák's Pianoforte Trio in B flat major, Op. 21 (Madame Frickenhaus, Herr Ludwig, and Mr. Albert); Mendelssohn's "Variations Serieuses," for pianoforte (Madame Frickenhaus); Schubert's "Rondo Brillant," for pianoforte and violin (Madame Frickenhaus and Herr Ludwig); violin solos by Spohr and Bach (Herr Ludwig); and Haydn's String Quartet, Op. 46, No. 3 (Herr Ludwig, Messrs. Collins, Gibson, and Albert). Miss Ambler was the vocalist. With the fourth Concert (25th ult.), the present short season has come to a most successful close. Both the Concert-givers appeared to be in their "best form"; Madame Frickenhaus distinguishing herself with a very spirited reading of a selection from Schumann's "Kreisleriana," and Herr Ludwig adding to his previously scored successes by a masterly performance of the well-worn Nocturne in E major, by Ernst; a performance which leads us to expect a higher flight of this artist's ambition in the *répertoire* of his instrument on future occasions. Herr Ludwig was associated with the lady pianist in a *con amore* performance of Schumann's "Fantasiestücke," the Concert having opened with Brahms's Pianoforte Quintet in F minor (Madame Frickenhaus, Messrs. Ludwig, Collins, Gibson, and Albert) and concluding with Mozart's String Quartet in B major

(Op. 15), in which the above-named gentlemen took part. Miss Hope Glenn contributed vocal solos—viz., a seldom heard air, "Pupille sdegnose," from the opera "Muzio Scavola" (Handel) and two songs by Dr. Arne; Miss Bessie Waugh being a rather nervous accompanist. These Concerts have met with an increasing patronage during their short progress, and fully deserve, from their intrinsic excellence, to be added to our regular institutions during the season.

HERR FRANZ RUMMEL'S RECITAL.

AMONG the comparatively few Pianoforte Recitals given this season that of Herr Rummel, at St. James's Hall, on the 17th ult., will rank as one of the most interesting. If not an executant of phenomenal ability, Herr Rummel must be regarded as a master of his instrument and an artist who interprets works of the highest calibre with a full intellectual perception of their meaning. In other words, he does not merely play the notes, but gives a definite reading of the music without extravagance or any obtrusive assertion of his own personality at the expense of the composers. Occasionally his artistic earnestness gets the better of his manipulative powers, but this is the only defect noticeable in his performances. The programme provided was an excellent one, the most important items being Schumann's magnificent Fantasia in C, Op. 17, Mendelssohn's masterly Variations Sérieuses, Beethoven's Sonata in C sharp minor, and Handel's Suite in E with "The Harmonious Blacksmith" variations. The Schumann and Mendelssohn works were very finely interpreted, the latter especially being as admirable a piece of execution as the most fastidious could desire.

MDLLE. KLEEBERG'S SECOND RECITAL.

ST. JAMES'S HALL was well attended on Saturday, the 6th ult., when Mdle. Kleeberg gave her last Pianoforte Recital for the present season. Her programme contained but one important work, namely Weber's Sonata in A flat, which in common with its companions is not now heard so often as its merits deserve. Its performance was therefore welcome, although the pianist's reading was open to question. It is necessary to protest against the growing tendency to distort the works of classical masters, except the very highest. Beethoven is safe from such treatment, for any adornment (!) of his music would be deemed a sacrilege, but poor Weber is made to suffer terribly at the hands of editors and executants. Mdle. Kleeberg made no important alterations in the text of the A flat sonata, but she indulged in tricks of style, especially unauthorised changes of tempo, for which no excuse could be pleaded. Most of the smaller pieces by Bach, Haydn, Handel, Bennett, Bizet, Mendelssohn, Chopin, and other composers were charmingly rendered. Mdle. Kleeberg's abilities are so great that there is not the slightest occasion for her to seek for effect by illegitimate means.

FAWCETT MEMORIAL CONCERT.

A HIGHLY interesting performance was given in the Connaught Hall of the new Albert Palace, Battersea Park, on the 20th ult., in aid of the funds of the Fawcett Memorial Committee. It will be remembered that the late Postmaster General was afflicted with blindness, hence there was something particularly and specially appropriate in the fact of the Memorial Concert being held under the auspices of the Royal Normal College and Academy of Music for the Blind, Upper Norwood, S.E., where the labours of Mr. F. J. Campbell, LL.D., and his painstaking staff, have been so successful of recent years in ameliorating the condition of, and opening up new fields of useful endeavour for, sightless persons. Those deprived of outward light appear to possess a compensating sense, for which our terminology supplies no exact equivalent; perhaps it may be best expressed as the sense of locality. Mr. Fawcett, notwithstanding his blindness, was a capital oarsman, an excellent pedestrian, and an ardent angler, who could pop a fly just over the nose of a wary trout as

deftly as any one gifted with the keenest vision. So with the pupils of the Normal College; they play the pianoforte with as much brilliancy, and certainly with as much precision as those who are able to see where their fingers are going. It is a triumph of preceptive art, and it only shows how the natural aptitude of the blind can be developed under competent training. The Concert was to have been conducted by Herr Klindworth, who, it is understood, had accepted the invitation to visit London expressly for that purpose; but, almost at the eleventh hour, it transpired that the Teutonic Professor had thought better of the matter, and had retracted his promise. Fortunately, help was at hand, and Mr. A. C. Mackenzie, consenting to officiate as Herr Klindworth's substitute, threw himself into the breach with courage and determination, and, by sheer force of talent, contrived to bring the Concert, though with insufficient rehearsals, to a successful issue. Perhaps, after all, it was as well that things fell out as they did; we have had over much of German musical importations of late, and the emergency on the present occasion proves that we have no necessity to send out of the country for a thoroughly efficient Conductor. The programme included the first movement of M. Guilmant's Symphony for organ and orchestra, No. 1, in D minor; Schumann's Pianoforte Concerto in A minor; and Liszt's First Pianoforte Concerto in E flat—all entrusted, as far as the solo instrument was concerned, to Mr. Alfred Hollins, who recently had the honour of performing the same selection before H.I.H. the Crown Princess, in Berlin; Sterndale Bennett's delightfully fresh and graceful Capriccio, for pianoforte and orchestra, Op. 22—charmingly rendered by Miss Jeannie Gilbert; Mr. A. C. Mackenzie's Scotch Rhapsody, No. 2 ("Burns"); and vocal works, solo and concerted, sung by Misses Campbell, Gilbert, Carson, and Hyde, Messrs. Atkinson, Fairchild, Moncur, Pryde, West, and a select choir. Of these the most notable were Mendelssohn's Psalm xliii., "Judge me, O God"; and the same master's Psalm ii. for double quartet and double choir—given with faultless precision, and singular delicacy of nuance; and, moreover, with a fervency of expression which these works too frequently lack. Gibbons' madrigal, "The Silver Swan," and Mr. A. J. Caldicott's humorous glee, "The House that Jack Built," also displayed the good qualities of the choir to advantage. There is something very pathetic, if not absolutely painful, in witnessing these sightless singers lift up their voices for the behoof of an audience which they cannot see, in a world they know nothing of; but closing one's sensibilities to this fact, the real musical result is very admirable. Mr. Hollins, though very young, is already a most accomplished organist and pianist, there apparently being no such a thing as "difficulty" for him in connection with the keyboard. Mr. Mackenzie, both on making his first appearance in the orchestra, and at the conclusion, was applauded with a heartiness which left no doubt of the sincerity of the visitors' approval of his endeavours.

BALFE MEMORIAL CONCERT.

THE particular appropriateness of the present season for a "Balfé Memorial Concert" is not apparent, but the entertainment of Wednesday, the 10th ult., at the Royal Albert Hall, gave obvious satisfaction to many thousands of people, and thus no doubt answered the object of its promoters. It consisted of lengthy selections from the popular composer's operas, "The Talisman" and "The Bohemian Girl," and a dozen miscellaneous items. We shall not be expected to criticise such a programme as this. Enough that it served to present Balfé's genius in the most favourable light, the performers being almost exclusively artists of the highest eminence. Madame Christine Nilsson, Madame Trebelli, Mr. Sims Reeves, who was in remarkably fine voice, Mr. Maas, and Mr. Crotty, among others, appeared, and there was a full orchestra and chorus under Mr. Cusins. We may regret that Balfé did not more worthily employ his musical gifts, but on the utilitarian principle of the greatest good of the greatest number, he fulfilled his mission right well, for his name is still a power with many to whom that of Mozart or Schubert is a mere cipher.

MUSICAL ARTISTS' SOCIETY.

THE thirty-seventh Meeting of this Society, which took place at Willis's Rooms, on the 6th ult., and concluded its work for the present season, was of more than ordinary interest. We may pass over the miscellaneous portion of the programme with a word of approval for a song, "It is not because I love you," by F. S. Southgate, and some Irish Dances for pianoforte duet by Algernon Ashton. That which made the occasion important was the first performance of a Cantata for male voices, entitled "The Red King," by the late Mrs. Meadows White, who was a member of the Society. The work is a setting of Kingsley's spirited poem descriptive of the death of William Rufus. We are inclined to rank this among the best of Mrs. Meadows White's compositions. The music is characterized throughout by boldness of manner and a rude swing admirably in keeping with the subject. It does not flag for an instant, and the climax is really stirring in effect. Unfortunately the performance left very much to desire. We do not refer to the soloists, Mr. Harper Kearton and Mr. Ernest Birch, who were all that could be desired; but the choir were quite unequal to the discharge of its duties. We hope that so admirable a work will be heard again shortly under better auspices.

CHOIR BENEVOLENT FUND.

A VERY successful Festival was held in aid of this Fund in Norwich, on Thursday, the 4th ult. The weather being very propitious, the attendance throughout the day was exceptionally good, large numbers of visitors coming into the town from the surrounding neighbourhood. The Festival opened with a service in the Cathedral, when the following anthems were sung: Croft's "Cry aloud and shout," Mendelssohn's "Why rage," Goss's "Almighty and merciful God," and Bach's "Blessing, glory," with Gibbons's Service in F. Owing to the alterations which are being carried on in the choir of the Cathedral, the service was held in the nave, and the whole of the music was given without accompaniment, the effect created by the large number of trained voices being remarkably fine. Mr. F. C. Atkinson, the Organist of the Cathedral, conducted. The sermon was preached by the Dean of Norwich.

In the afternoon an Organ Recital was given in St. Andrew's Hall by Mr. Walter Parratt, whose remarkable executive powers were employed to great advantage in a well selected programme, notably in Bach's Toccata and Fugue in C major, which created a marked impression with the large audience.

St. Andrew's Hall was again well filled in the evening, when a Concert of glees, madrigals, &c., was given. A special feature in the Concerts given by this Society is the part-singing, and this was fully exemplified in the rendering of the "Young Musicians" (Kücken) by the Norwich choir, Cooke's "Strike the lyre" by the Ely choir, "Return, blest days," by the Windsor choir, and most notably in "The cloud-capped towers" by members of St. Paul's Cathedral choir, which stood apart as an unrivalled specimen of part-singing. The youthful choristers of the Chapel Royal and Westminster Abbey distinguished themselves in Robert's three-part song "The nights," which was enthusiastically encored. Encores were also awarded to Madame Florence Winn in Parker's "Jerusalem" (with organ accompaniment by Dr. Bunnett), Miss Eleanor Farnol in Bishop's "Tell me, my heart," Mr. Gawthrop in "Alice, where art thou?" and Mr. Brockbank in "Hybrias, the Cretan"; while Mr. Kempton's rendering of Benedict's fine song "Rage, thou angry storm," and Mr. Hanson's "Where'er you walk" were received with unqualified approbation. Mr. Atkinson did admirable service as accompanist throughout the evening, and the part-songs were conducted by Mr. Winn. We must not omit to state that the Mayor, who took the warmest interest in the Festival, attended the service, with the Corporation, in state, and was also present at the Concert. We understand that the receipts for the day were about £210, and considerable praise is due to the Local Secretary, Mr. J. H. Brockbank, for the admirable manner in which the local arrangements were carried out.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

THE Cambridge University Musical Society gave its 185th Concert, before a crowded audience, at the Guildhall, on Thursday afternoon, the 11th ult. The programme—a special one, framed in memory of the bi-centenary of Bach and Handel—consisted entirely of works by those two great masters. The first part comprised Bach's Cantata "Ein feste Burg" (sung to the Rev. Dr. Troutbeck's English translation, "A stronghold sure"), and the Violin Concerto in A minor. The second contained Handel's Organ Concerto in A major and the "Ode for St. Cecilia's Day." A noticeable feature in the performance was the peculiar constitution of the orchestra, the arrangement of which was made to correspond as nearly as possible with that which prevailed in the first half of the eighteenth century. The only instruments employed were those indicated in the respective scores. The violin parts were reinforced by oboes in the proportion of two to three, and the part for the first trumpet was played upon an instrument of Handelian form, with contracted bore and exceedingly narrow mouthpiece, made (we were informed) expressly for this occasion. On this interesting instrument Mr. Morrow produced the B, C sharp, and D in *all* with a silvery clearness quite unattainable on our modern trumpets, and with as little apparent effort as that manifested by an ordinary flute-player. In Handel's "Ode" the effect of the higher notes, accentuated by a more than ordinarily artistic interpretation of the important drum part, was particularly happy, and convinced all present that the result obtained was precisely that contemplated by the composer. The solo parts in Bach's Cantata were conscientiously rendered by two promising young artists, Miss Jannings (of the Royal College of Music) and Mr. Shore. In Handel's "Ode" the trying soprano part, and the equally important tenor, were given with excellent effect by Miss Carlotta Elliot and Mr. W. Marshall. Mr. Gompertz gave an effective rendering of Bach's Violin Concerto; and in the Organ Concerto, and the organ accompaniments generally, Mr. Parratt proved that the art of effectively accompanying a Handelian figured-bass is neither lost nor in abeyance.

We may accept this Concert as a conclusive proof, not only that it is possible to produce the works of Handel and Bach in accordance with the indications furnished by the composers themselves, but that, when so produced, these works are infinitely more effective than when their manifest intention is obscured by the introduction of modern instruments and modern orchestration. The result of the performance, under Mr. Stanford's able direction, was most satisfactory; and we trust that we may ere long witness a repetition of the experiment on a still larger scale.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE plans of musical societies for the ensuing season are, of course, as yet very much in embryo, and it would be impossible to speak with any definitiveness as to what the programmes are likely to turn out. The financial results, however, of our two leading societies for the season 1884-5, as recently published, give some indication as to their future, which may be interesting in the interim.

Notwithstanding the general depression in trade and the consequent effect upon the income of the Philharmonic Society, the Directors were enabled, by a material reduction in the expenditure—partially secured at the cost of depreciating the artistic value of the Concerts—to show a balance on the right side of the account of about £200. It is therefore very probable that the performances of next season will be continued upon the same lines as last year, and that, with the valuable assistance of Mr. Halle's orchestra, the foremost place will be given to orchestral works.

The report of the Philharmonic Choral Society evidences in a practical manner the effect of hard times. Earnest and enthusiastic as the members of such a Society may be, it is essential that they should be supported by a willing and reliable public, and whilst, therefore, the loss upon the past season has been generously met by the contributions of the guarantors, the committee feel that

the existence of the Society depends upon definite indications of promised assistance and support both from within and without. It is therefore intended to raise a new guarantee fund for at least £500, in order that a good financial basis may be ensured; and with an extended subscription list, there is little doubt that the Society will continue on the same basis as hitherto, confining its operations to the performance of great choral works on a fitting scale.

We understand there is a probability of one or more visits from Herr Richter and his famous band during the coming season, and that there is even a likelihood of his arranging for a performance of Beethoven's Choral Symphony, which would doubtless be greatly appreciated.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

No Concerts of much importance have taken place in Bristol during the past few weeks. The chief event, perhaps, was the sixth annual Festival of the Bristol Church Choral Union, which was held at the cathedral on the 18th ult., under the conductorship of Mr. W. Fear Dyer, the Organist of St. Nicholas. There was a crowded congregation and about 550 voices took part in the service. As the procession of choirs entered the west door, and took their places in the choir, Mr. George Riseley played the Andante from Mendelssohn's Italian Symphony with much artistic feeling. The chanting of the Psalms was extremely good, and the Magnificat and Nunc dimittis, which were sung to Ernest Winchester's Services in B flat and D flat, were very effective. The first anthem was by Sir John Goss: "The glory of the Lord"; it was most carefully sung, and evinced praiseworthy efforts on the part of the choirs during the time of preparation. The only weak feature of the service was the last anthem, "Hosanna to the Son of David" (Gibbons), which proved rather too trying a composition for a number of parish choirs. Mr. Riseley played Mendelssohn's Fifth Organ Sonata as a concluding voluntary. On the whole, we think the Festival was the most successful yet given in this city, and we are sure of the beneficial results of the meeting, for they are amply shown in the improvement of the music in those churches whose choirs belong to the Church Choral Association.

The series of Organ Recitals given at the Colston Hall, Bristol, during the winter season, by Mr. G. Riseley, were brought to a close on the 6th ult., when the distinguished Organist rendered a most delightful selection of music with his usual marked ability and power of expression. The performance was thoroughly appreciated by a large audience.

At Exeter, the Madrigal Society gave a very interesting Concert on May 21. The programme included two items by Exeter composers—a charming part-song by Mr. W. Bayly, late Conductor of the Society, which was very well sung, and encored, and an excellent madrigal, well worthy of publication. "Arise, my fair," by Alfred Angel, Organist of Exeter Cathedral, 1842-76. Other noteworthy works were "The water-lily," Gade; "The victors' return," Mendelssohn; "Song of the silent land," Gaul; "Lo! the bee on fairy wing," Balfe; and Gibbons' eight-part madrigal, "O that the learned poets," several of which were encored. The singing showed considerable improvement in precision, and attention to light and shade, but the tenors were somewhat weak in proportion to the other parts.

The last of the Victoria Hall Organ Recitals was given by Mr. D. J. Wood, on the 13th ult., and included among other things a spirited and effective Postlude in D minor, by Mr. Ferris Tozer (a local composer), played for the first time, and encored. On the 16th ult. Macfarren's "St. John the Baptist" was performed at the Victoria Hall by the Oratorio Society. Miss Amy Sherwin created a very good impression in the part of *Salome*, and gave the bravura song "I rejoice in my youth," in excellent style, being enthusiastically encored. Madame Enriquez sang superbly as the *Narrator*, and Mr. Redfern Hollins gave a painstaking and judicious rendering of the music allotted to *Herod Antipas*, while Mr. Ludwig, as *St. John the Baptist*, sang with much dramatic force and impressiveness. The

quartet "Blessed are they," however, was not satisfactory, and exhibited an evident want of rehearsal. The choruses (save for one unfortunate slip of the sopranos in the commencement of the Allegro in the Finale), were admirably sung throughout, reflecting the highest credit on the honorary conductor, Mr. G. W. Lyon. Especial mention must be made of the grand chorus "My soul, praise the Lord," on Dr. Croft's tune "Hanover," which could scarcely have been better sung. Mr. E. M. Vinnicombe played the organ very judiciously, and the strings, led by Mr. C. E. Bell, were highly efficient. The wind, however (particularly the brass) is not good, and there is much room for improvement in this department.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

On the 2nd ult. a Concert was given in the Queen Street Hall by Mr. Waddell's violin pupils, chiefly ladies, assisted by professional instrumentalists. The orchestral selection included easy symphonies by Haydn and Romberg, and an *entr'acte* from "Rosamunde." These, although not perfectly performed, evidenced satisfactory precision and a refinement that augurs well. Miss Macgregor contributed a violin solo (Mayseder's "Variations Brillantes"), and, in answer to a well-merited encore, played a Scottish melody. Miss Noble and Mr. Millar Craig displayed their vocal powers to advantage, Miss Noble especially excelling in Elizabeth's prayer from "Tannhäuser."

On the following evening, Mr. Franklin Peterson gave a recital of sacred music in the Palmerston Place United Presbyterian Church, of which he is Organist. His rendering of Rheinberger's sonata advantageously showed the excellent style of his organ playing, and the two compositions of his own included in the programme promise well for his future as a composer. The choral portions were rendered by ladies of the choir, Mr. Peterson conducting.

On the afternoon of the 20th, the Edinburgh Diocesan Choral Association held its annual Festival in St. Mary's Cathedral. The choir, numbering about 300 voices, was admirable, under the conductorship of Mr. Collinson. The Anthems "I was glad" (Attwood), and "O clap your hands" (Stainer) were conspicuous numbers of the programme. Mr. William Harrison presided at the organ.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE Annual Excursion of the Glasgow Choral Union took place on Saturday, the 13th ult. The trip this year was by steamer to Lochgoilhead, Lochgoil being one of the branches of the estuary of the Clyde, and famous as the scene of Campbell's "Lord Ullin's daughter." The "dark and stormy water" of the poem was, on this occasion, bright and calm, and the surrounding very romantic scenery of mountain and glen was seen at its best. There was a large muster of the Union. An hour or so was spent on shore, the opportunity being taken to photograph the party in a comprehensive group. Dancing was freely indulged in both going and returning, but there was very little choral music. A humorously written poetical itinerary or programme was distributed, the scope of which may be gathered from its title—"Handel's Down the Water music, a new suite by that esteemed master, discovered in a dream and composed in honour of the annual picnic of the Glasgow Choral Union." Creature comforts were liberally provided, and altogether the outing was of the most enjoyable character.

The practisings of the Union came to a close for the season on the 10th ult., when Mr. Myles, the president, made the gratifying announcement that at the performance in next season's Concerts of "The Rose of Sharon," the choruses in which have been in rehearsal by the Union for some little time, the composer, Mr. A. C. Mackenzie, will himself act as Conductor. Madame Albani has been engaged for the performance, the other principals being Mr. Edward Lloyd, Miss Hilda Wilson, and Mr. Watkin Mills. The attendance at the Union practisings continued remarkably good till the close, the members evidently find-

Awake, awake, put on strength.

July 1, 1885

Isaiah li. 9-11.

ANTHEM FOR SOLO AND CHORUS.

Composed by ALICE BORTON.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 89 & 91, QUEEN STREET (E.C.)

Allegro con spirito.

ORGAN.
♩ = 60.

SOPRANO.
A - wake, a - wake, put on

ALTO.
A - wake, a - wake, put on

TENOR.
A - wake, a - wake,

BASS.
A - wake, a - wake,

strength, . . . put on strength, O arm of the Lord; a - wake!

strength, . . . put on strength, O arm of the Lord; a - wake!

put on strength, . . . put on strength, O arm of the Lord.

put on strength, . . . put on strength, O arm of the Lord. Art

Art Thou not it that hath dri - ed the sea, the wa - ters of the great . . .

Art Thou not it that hath dri - ed the sea, the wa - ters, wa - ters of the

Art Thou not it that hath dri - ed the sea, the wa - ters, wa - ters of the

Thou not it that hath dri - ed the sea, the wa - ters of the great . . .

deep ; that hath made the depths of the sea . . a way for the

great . . . deep ; that hath made the depths of the sea a way for the

great . . . deep ; that hath made the depths of the sea a way for the

deep ; that hath made the depths of the sea a way for the

cres.

ran - somed to . . pass o - - ver, that hath made the depths of the sea . . a

ran - somed to pass o - - ver, the depths of the sea a

ran - somed to pass o - - ver, that hath made the depths of the sea . . a

ran - somed to pass o - - ver, the depths of the sea a

ff
way for the ransomed to . . pass o - ver?
way for the ran - somed to pass o - ver?
way for the ransomed to pass o - ver?
way for the ran - somed to pass o - ver?

Solo.
Andante. $\text{♩} = 108$.

mf
There-fore the re - deem - ed of the Lord shall re - turn, and come with sing - ing

un - to Zi - on; and ev - er - last - ing joy shall be up - on their heads:

they shall ob - tain glad-ness and joy ; and sor - row and mourning shall flee . . a -

rall.
way, sor - row and mourn-ing shall flee a - way.

CHORUS.
mf
There-fore the re-deem-ed of the

mf
There-fore the re-deem-ed of the

mf
There - - fore

mf
There - - fore

rall.
p
Ped.

Lord shall re - turn, and come with sing - ing un - to Zi - on.

Lord shall re - turn, and come with sing - ing un - to Zi - on.

they shall re - turn, and come with sing - ing un - to Zi - on.

they shall re - turn, and come with sing - ing un - to Zi - on.

f *rit.*

Allegro. Tempo lmo.

A - wake, a - wake, . . put on

A - wake, a - wake, . . put on

A - wake, a - wake, . .

A - wake, a - wake, . .

Allegro. Tempo lmo.

f

strength, . . put on strength, O arm of the Lord; a - wake!

strength, . . put on strength, O arm of the Lord; a - wake!

put on strength, . . put on strength, O arm of the Lord.

put on strength, . . put on strength, O arm of the Lord.

Art thou not it that hath dri-ed the sea;

Art thou not it that hath dri-ed the sea;

Art thou not it that hath dri-ed the sea;

Art thou not it that hath dri-ed the sea; that hath made the depths of the sea . .

f

cres.
a way, . . . a way, . . . a way for the ran-somed to pass

cres.
a way, . . . a way, . . . a way for the ran-somed to pass

cres.
a way, . . . a way, . . . a way for the ran-somed to pass

cres.
a way for the ran-somed to pass

rall.
o - ver? A - wake, a - wake, put on Thy strength, O arm of the

rall.
o - ver? A - wake, a - wake, put on Thy strength, O arm of the

rall.
o - ver? A - wake, a - wake, put on Thy strength, O arm of the

rall.
o - ver? A - wake, a - wake, put on Thy strength, O arm of the

a tempo.
Lord; . . . a - wake, . . . a - wake! . . .

a tempo.
Lord; . . . a - wake, . . . a - wake! . . .

a tempo.
Lord; . . . a - wake, . . . a - wake! . . .

a tempo.
Lord; . . . a - wake, . . . a - wake! . . .

a tempo.
Lord; . . . a - wake, . . . a - wake! . . .

ing much enjoyment in singing "The Rose of Sharon" choruses—a good augury of a successful public performance next winter. The choral music of the Oratorio is very well prepared already. Mr. Mackenzie, I learn, is to conduct his oratorio, with the same orchestra, at Edinburgh and Aberdeen, on dates immediately following that of the Glasgow Concert.

Mr. E. J. Wareham, Organist of Claremont Street United Presbyterian Church, has been appointed accompanist to the Choral Union, in room of the late Mr. Channon Cornwall.

We are to have a visit from Herr Richter and his orchestra in October, and two Concerts are to be given. At one of these, the programme, it is understood, will consist exclusively of selections from Wagner's works, while the other will embrace important examples of Beethoven. A local guarantee fund of £600 has been subscribed, largely, I should suppose, by resident countrymen of Herr Richter, as a precaution against possible failure.

With the exception of the Organ Recitals by Dr. Peace in the Cathedral, which were begun on the 22nd ult., scarcely any music of a high-class character will now be heard in Glasgow for two or three months. It is true that there are the bands in the several public parks during summer, but the music they discourse is, for the most part, light and ephemeral. I should not, however, forget the Musical Examinations, which usually take place during June, in the Glasgow public schools. I attended several of these examinations and found the juvenile choral singing, as a rule, very good.

MUSIC IN PAISLEY.

(FROM OUR OWN CORRESPONDENT.)

THE Tannahill Choir Concert, on Gleniffer Braes, near Paisley, on the 6th ult., was attended, it is estimated, by no fewer than 25,000 persons, the original object of the Choir having been obtained—namely, to raise funds for the erection of a statue in Paisley to the poet Tannahill, the proceeds of these annual open-air Concerts are to be devoted to doing a like honour to Robert Burns, whose lyrics Tannahill's are considered to approach very nearly. The greater of the two poets was chiefly drawn from on the present occasion, the melodies being arranged for mixed voices, and the choir numbered 500 voices. Mr. J. Roy Fraser conducted.

A meeting was held in the Good Templar Hall, on Tuesday evening, the 10th ult., for the purpose of distributing the prizes and certificates in connection with the "Scheme for the promotion of Musical Education in Paisley." There was a large attendance of both old and young, Mr. John A. Brown, one of the leading residents, and till lately the active honorary choral instructor of the local Choral Union, being in the chair. This was the close of the third course of work in connection with the Scheme, which a townsman, Mr. Barbour, has generously aided, giving a sum of money "to be expended in five years by a committee in the way thought best for the promotion of vocal music in Paisley," the outcome of which is the present scheme, started three years ago. It acts, to a large extent, as a stimulus to the systematic study of vocal music, and offers prizes to those who pass certain examinations, and, at the same time, offers a reward to the teacher who has trained his pupils to this point of efficiency. The various grades of examination are founded upon the certificates of the Tonic Sol-fa College, but are by no means confined to that notation. The committee, as we learn from the interesting report by Mr. J. Parlane, secretary, offered prizes for certificate examinations, scholarships, part-singing, and study of the violin. The results were, on the whole, very satisfactory. Mr. William Moodie and other gentlemen were the examiners. Prizes were likewise offered for original compositions and for harmonising a given melody; Mr. Ebenezer Prout acted as adjudicator in these. Mr. R. L. Reid took the prize for an original anthem, and Mr. W. L. Wiseman that for an original hymn tune, both compositions being of very fair promise. The example set by Paisley is surely one worthy of imitation by other towns. It is to be added that the prize compositions, and Macfarren's anthem "The Lord is my shepherd," were sung—the latter "at sight"—at the meeting by a choir conducted by Mr. Reid.

A GERMAN OPINION ON "THE ROSE OF SHARON."

In view of the favourable—and, indeed, enthusiastic—reception accorded to Mr. A. C. Mackenzie's "Dramatic Oratorio" in this country, the following summary of a German review of the work, which, pending its ultimate performance in the Fatherland, is necessarily based merely upon a perusal of the score, will doubtless be welcomed by many of our readers. The article in question has appeared in recent numbers of *Die Tonkunst*, and emanates from the pen of a highly competent veteran musician, Herr Louis Schloesser. After a few introductory remarks, in the course of which a German translation of the words is earnestly recommended as a necessary preliminary to the general acceptance of the new work by the oratorio-cultivating societies of his country, the reviewer goes on to say that, although not as yet so well and so favourably known in Germany as he is in his own country, the composer "has already achieved some victories here in connection with the performances of his Opera 'Colomba' at Hamburg, Darmstadt, and elsewhere. With an untiring capacity for hard work, an elasticity and freshness of invention, and a complete mastery over the resources, vocal and instrumental, of his art, Mackenzie combines a noblesse and solidity in his elaboration, an harmonic and melodious grace which, while raising the present production far above those of many of his contemporaries, also afford an earnest for superior excellence in the future." The writer then offers a few cursory remarks respecting the historical development of oratorio, from its original, chiefly devotional or dogmatic character, to its expansion into the sphere of semi-biblical or legendary subjects, as exemplified in Mendelssohn's "Walpurgis Night," Schumann's "Paradise and the Peri," and Rubinstein's "Tower of Babel." With a view to this and to the character and general musical treatment of the subject-matter of the "Rose of Sharon," the reviewer would have preferred its being described as "a Biblico-legendary Idyl"; an alternative suggestion to which the author of the libretto would probably have little objection to offer. Following up his able and thoughtful remarks by a rapid but sympathetic synopsis of the dramatic events embodied in the Oratorio, Herr Schloesser concludes as follows: "From the first to the very last note the experienced musical eye recognises the learned and practically-schooled master hand, in the treatment of the voices and the general symmetrical structure of the work, as well as in the sonorous effects of the former, the impressive declamatory passages, and the thoughtful and original orchestral combinations. A series of variously coloured tone pictures are interwoven in different situations of the Oratorio, arising from the 'leading-motive' embodied in the work, which obtains its first musical utterance in the duet of the lovers, 'My Beloved is mine.' Finally, I may mention, as especially happy instances of the composer's power of characterisation, having regard to the contrasts demanded by the respective situations, the joyous choruses of peasants, herdsmen, &c., the already mentioned duet for soprano and tenor, the picturesque *ritornello*, 'Spring morning on the Lebanon' (an excellent piece of orchestral painting), as well as the stately march, with chorus and solo, for the *Sulamite*; the visionary 'Dream Music,' the duet for soprano and baritone, and quartets with solo voices and chorus respectively. . . . Mackenzie's 'Rose of Sharon' would seem to indicate a further and a higher step of his creative activity, and we may accept it as furnishing conclusive evidence of the complete unification of poetry and music. At all events, his latest effort in this direction presents unmistakable claims for recognition which will not be disregarded on the part of our German musical institutions, whose taste, as is well known, is cosmopolitan, and who will only await the proper initiative to be given them in the present instance."

At the meeting of the Wagner Society, on Tuesday evening, the 23rd ult., at 26, Leinster Gardens, Mr. H. F. Frost gave an interesting lecture on "Tristan und Isolde," musical illustrations of the opera being supplied by Mr. J. S. Shedlock at the pianoforte. At the next meeting, on the 17th inst., Miss Alma Murray will give a dramatic reading.

ON Wednesday, the 10th ult., the London Sunday School Choir held its Thirteenth Anniversary Festival at the Crystal Palace, when a Concert was given on the Handel Orchestra by 4,000 Sunday School scholars from London and the provinces, assisted by 1,000 adult teachers and friends, and accompanied by the great organ and the Crystal Palace band. The programme, which opened with the hymn "O God our help in ages past," to the tune "St. Ann," comprised hymns, anthems, choruses, and part-songs, which were generally well rendered; Barnby's metrical chant, "The day is gently sinking," was given with surprising precision, taking into consideration the fact that the choir is mainly juvenile. A new anthem, composed for this festival by Mr. David Davies, the organist to the choir, is a composition of considerable merit, opening in the minor upon the words "Hear my crying, O God," developing into a bold and pleasing triple-time movement, upon the words "Praise the Lord, O my soul," and ending with a tuneful setting, in choral style, of the hymn "Praise my soul the King of Heaven"; Goss's Harvest Anthem "I will magnify Thee," was sung with much spirit, and the "Hallelujah" ("Messiah"), although suffering inevitably from the lack of power in the bass and tenor, was on the whole given with creditable precision. A three-part song by Kunkel, "The Skylark," received an encore; Smart's "Sea King," "The March of the Medes," by Shinn, and "All among the barley," were also exceedingly effective; and a little Catch, entitled "Call John," took the audience by surprise, and would have borne repeating. Altogether the Concert was most successful, the bright, fresh voices of the children being very charming. Mr. Hinton and his choir are to be congratulated upon the result of their thirteenth year's work. In the evening a Concert was given in the Concert Room, by the Gravesend Choir, assisted by the Bishopsgate Amateur Orchestral Society.

THE Catholic Church of St. Francis Xavier, Salisbury Street, Liverpool, was crowded on Sunday, May 31, special services being held in aid of the Choir Fund. At High Mass in the morning Gounod's Messe Solennelle ("de Pâques") was sung, and in the evening Mendelssohn's "Lauda Sion." The Mass is a recent production of the great French composer, having been rendered for the first time at Paris on Mid-Lent Sunday of the present year, under his personal direction; and the first hearing of it in Liverpool must have satisfied every one that it cannot fail to take rank amongst the very finest efforts of this great writer of church music. Especially is the Credo massive, and the same remark applies to the Sanctus, in which the song of the angels is imitated. The Kyrie and the Agnus Dei also are very fine. The harmonies in the Incarnatus are especially beautiful, and the unaccompanied vocal effects here and there in the Mass contribute to confirm the impression that Gounod has done nothing better, if as good; indeed it was unanimously pronounced to be the finest musical work ever produced at St. Francis Xavier's. As to the rendering of the Mass, the highest praise must be awarded to both choir and orchestra, which were well balanced and had evidently undergone careful training. Precision and an admirable regard to light and shade bore abundant testimony to the care and ability of the Conductor, Mr. John Goss, the director of music at St. Francis'. Gounod's "Ave Maria," artistically sung by Madame Laura Haworth, with violin and harp obligato, admirably played by Mr. Ress, jun., and Mr. Jarvis, and the Coronation March from the "Prophète," finely performed by the orchestra at the close, were prominent items at both services. The effective and judicious handling of the organ by Mr. Wilberforce deserves special mention.

MISS MARGARET WILD, in her Matinée held at Princes' Hall on the 4th ult., proved herself to be a pianist of more than average attainments, both in her thoughtful reading of Beethoven's Sonata in A flat (Op. 110) and in pieces by Chopin and Moszkowski, in all of which she manifested qualities which should entitle her to a prominent place in the profession. The lady was also associated with and ably seconded by Miss Emily Shinner (violin) in Schumann's Sonata in A minor (Op. 105) and Grieg's Sonata in F major (Op. 8) for pianoforte and violin. Miss Carlotta Elliott was the vocalist.

THE second triennial Oratorio Festival took place at Peterborough Cathedral, on Thursday, the 4th ult., under the conductorship of the Organist, Dr. Keeton. The works chosen were, in the afternoon, Mendelssohn's "Elijah," and in the evening, Spohr's "Last Judgment" and Mendelssohn's "Hymn of Praise." The solo portions were allotted to Miss Anna Williams, Miss Marian McKenzie, Mr. Kenningham, Mr. Dunkerton, and Mr. Thurley Beale; and the band, under the leadership of Mr. A. Burnett, comprised many of our leading orchestral players. Dr. Bridge, of Westminster Abbey, presided at the organ in the afternoon, and Mr. C. Hancock, Mus. Bac., of St. Martin's, Leicester, in the evening. The choir was formed of picked voices from Peterborough and the neighbourhood, and much of the success of the Festival is due to the admirable manner in which the choral portions had been prepared under Dr. Keeton's direction. In the "Last Judgment" especially, the choruses were faultlessly rendered, both as regards maintenance of pitch and the most careful and delicate attention to light and shade. It was found impossible, owing to the lateness of the hour, to go through the whole of the "Hymn of Praise"; so the Symphony (finely played by the band), the duct "I waited for the Lord," and the concluding chorus, were the only portions attempted. A special word of praise is due to Miss Anna Williams; and the efforts of Dr. Keeton, the Rev. W. P. Holmes, and others of the committee, to secure for Peterborough a musical treat worthy of its Cathedral, were fully acknowledged in the satisfaction expressed by the numbers attending the Festival.

FROM an American correspondent we have an interesting account of the consecration of the Stewart Memorial Cathedral, which took place, with most imposing rites, on the 2nd ult. The magnificence of the gift by Mrs. Stewart to the diocese being an event in the history of the Episcopal Church on Long Island, a great crowd gathered at Garden City early in the day, but only those with tickets could be admitted. The line of procession passed through the cloister and around the Cathedral, singing the processional hymn "Christ is made the sure foundation." When the tower door was reached the advance countermarched, permitting the bishops and the clergy to enter the edifice in the reverse order of the march. When the choir steps were reached the processional hymn was succeeded by the consecration psalm, which Bishop Littlejohn and the choir intoned in alternate verses. The Bishop then passed within the chancel and took his seat, whereupon Mrs. Stewart arose, and taking the arm of Judge Hilton, advanced to the chancel, where, with her own hand, she presented to the Bishop the instruments of donation and endowment. The documents contained the deed of conveyance of the Cathedral and a bond for 300,000 dollars, to secure the annual payment of 15,000 dollars as endowment. As the deeds were handed to the Bishop and laid upon the altar, the Cathedral bells rang twelve o'clock, a salute of cannon was fired by the St. Paul's cadets, and the grand organ pealed forth the accompaniment to the Doxology.

AN interesting Recital was given on the 5th ult., at Princes' Hall, under the auspices of Mr. Carrodus and Mr. Stephen Kemp, to a fairly numerous and highly appreciative audience. The judiciously selected programme opened with a performance of Dvorák's Sonata in F (Op. 57), for pianoforte and violin, and concluded with Beethoven's early Sonata in E flat for the same instruments, both having been done full justice to by the Concert givers. Mr. Carrodus again proved his absolute mastery over his instrument in Bach's Chaconne, a test-piece to any performer as every musician knows, and in Ernst's somewhat obsolete "Rondo Papageno" (the latter encored). Mr. Kemp's admirable rendering of Weber's Sonata in A flat (Op. 39), made us regret the neglect into which the four grand Sonatas of that genial composer have of late been suffered to fall; the pianist also contributing pieces by Thalberg, Chopin, and Sterndale Bennett, and obtaining, like his coadjutor, a well-deserved encore. The instrumental numbers were pleasingly relieved by vocal contributions on the part of the Misses Edisson, Ridgway, and Dwelley. Messrs. Ernest Ford and J. Carrodus, jun., were efficient accompanists.

The fifth triennial Musical Festival at Bristol will take place on October 20, 21, 22, and 23, at the Colston Hall. In honour of the bi-centenary of Handel's birth the programmes will commence and conclude with a work of this master; the band will number eighty performers, under the conductorship of Mr. Charles Hallé, and the following eminent vocalists have been engaged: Madame Albani, Miss Anna Williams, Madame Trebelli, Madame Patey, Mr. Edward Lloyd, Mr. Joseph Maas, Mr. Robert Hilton, and Mr. Santley. The outline programme announces that on Tuesday morning will be given Handel's "Belshazzar," and in the evening, Brahms's "Triumphlied"; on Wednesday morning, Mendelssohn's "Elijah," and evening, C. H. Lloyd's Cantata, "Hero and Leander," with orchestral and vocal selections; on Thursday morning, Berlioz's "Faust," and evening, a Concert, including a Symphony, &c., and on Friday morning Handel's "Messiah." The choir, numbering 385, has been in constant practice since the last Festival, under Mr. D. W. Rootham, and it is confidently anticipated that, in every respect, the meeting will prove a great success.

The band and chorus of ladies known as the St. Cecilia Society, under the direction of Mr. Malcolm Lawson, gave their sixth public Concert on the 11th ult., at St. James's Hall. There was a very numerous attendance, in which the friends of the fair executants were evidently largely represented. Looked upon in the light of an experiment, the undertaking in question is decidedly interesting and instructive, and it would be almost invidious, therefore, to criticise the present shortcomings, both in the *ensemble* and the general quality of tone of the orchestral body. A year or two more of combined efforts may work wonders in that direction. The chorus, on the other hand, presents a very fair specimen of a well-trained English female choir, and reflects great credit on the efforts bestowed upon the Society by its Conductor. Among the specially effective performances of the latter we may mention the chorus "Glad serenades" from Dr. Stanford's "Elegiac Ode," which obtained the distinction of an encore. The graceful performance on the part of the orchestra of a Larghetto and Minuet, by Bocherini, also deserves special mention. Miss Louise Phillips, Madame Isabel Fassett, and Miss Emily Lawson contributed vocal solos; Mr. Malcolm Lawson officiating as accompanist, in addition to his wielding the *bâton*.

On the 9th ult. Mrs. A. J. Layton gave her fourth annual Concert at the Onslow Hall, South Kensington. The first part of the programme consisted of Pergolesi's "Stabat Mater" for female voices. The performance was listened to throughout with evident enjoyment, every number being warmly applauded. Mrs. Layton conducted the work, and solos and choruses were sung by her own pupils. Perhaps the finest effort of the choir was the fugal chorus "Fac ut ardeat cor meum," which was enthusiastically received. The accompaniments were played by a small string band, as originally arranged by the master himself; and at the close Mrs. Layton was warmly recalled to acknowledge the plaudits of the audience, who showed the utmost appreciation of this much neglected work. The second part was miscellaneous, and included Beethoven's Piano-forte Concerto in B flat, played by Mrs. Layton (who was again recalled); an Intermezzo for strings by Churchill Sibley, conducted by the composer; and the Overture to "Haydée" (Auber). The vocalists were Miss José Sherrington, Miss Annie Layton, Mr. Alfred J. Mayers, and Mr. Alfred J. Layton, whose contributions to the programme were interesting and well rendered.

A VERY successful Concert was given by Miss Edith Aloof on Monday evening, the 1st ult., at Brixton Hall. The *bénéficiaire* was supported in the vocal portion of the programme by Miss Marianne Fenna, Madame Poole, Miss Spenser Jones, Mr. A. Thompson, Mr. Lansmere, and Mr. F. Bevan. Solos for the pianoforte and violin respectively, were ably performed by Miss Alice Aloof and Mr. Ernest Crooke, who were also associated in Handel's Sonata in A. Miss E. Aloof sang Rossini's "Una voce poco fa" and Gounod's "The Worker," both contributions meeting with expressions of warm approbation. Mr. George Raiemond recited, and Mr. H. J. Leipold accompanied.

An Evening Concert was given in Princes' Hall, Piccadilly, on Saturday, the 6th ult., by Mr. Vaughan Edwardes and Mr. Frank Arnold, assisted by Miss Eleanor Rees, Miss Farnol, and Mr. Orlando Harley, with Mr. Izard, Mr. Ernest Ford, and Mr. Oliver King at the pianoforte. The programme included several classical selections, the most noticeable being Brahms's Sonata in G and Bach's Chaconne and Fantaisie and Fugue in G minor. The first was very ably performed by Mr. Frank Arnold and Mr. Izard, and Mr. Oliver King played Bach's Fugue with true musical feeling, eliciting hearty applause. Miss Eleanor Rees sang "The Wedding Day" (Blumenthal) and a new song by Stephen Adams, "I dare you to forget"; and Miss Farnol and Mr. Edwardes gave a new duet, "Over the Heather," by Mr. F. Moir. Mr. Edwardes's excellent voice was displayed to advantage in Gounod's "Nazareth" and "When Passion's Trance" (M.V. White), and Mr. Harley gave a good rendering of Clay's "I'll sing thee songs of Araby."

A SUCCESSFUL Concert was given, on the 10th ult., by Miss Marie Middleton, at 54, Lancaster Gate, Hyde Park, the residence of Colonel and Mrs. T. Weldon. The *bénéficiaire* possesses a good mezzo-soprano voice, and has cultivated a style of vocalisation founded on our best English models. The songs selected, though not of an ambitious nature, gave good opportunity for the display of her talents, Mr. F. H. Cowen's "Outcry," accompanied by the composer, being rendered with much feeling, and Gounod's "Berceuse" so well sung as to earn a well-merited tribute of applause. Mr. Joseph Tapley gave, with much pathos, songs by Tito Mattei and Goring Thomas. Miss Eleanor Farnol, Miss Gill Smith, Mr. Frank Moir, and Mr. Henry Blower also contributed vocal pieces, the only instrumental items in the programme being two solos for violoncello, admirably played by Mr. Edmund Woolhouse.

On Friday, the 5th ult., the members of the St. George's Glee Union gave their 107th monthly Concert, in the Pimlico Rooms, Warwick Street, under the direction of Mr. Joseph Monday. The part-songs, especially those in the second part of the programme, were well given by the choir, and included compositions by G. W. Martin, Sir W. Sterndale Bennett, Sir H. R. Bishop, Sir Julius Benedict, Sir R. P. Stewart, and H. H. Pierson. At the Conductor's request the audience refrained from applauding Sir Julius Benedict's "Hunting Song," the lamented death of the composer having taken place but a few hours before. The soloists were Miss Maud Leslie, Miss Mary Mackway, Miss Edith Phillips, Miss Jeanie Rosse, Mr. Charles Strong, Mr. Walter Mackway, Mr. A. Marsh, and Mr. Charles Copland. Mr. F. R. Kinke very ably presided at the pianoforte.

An interesting Invitation Concert was given by Colonel Henry Mapleson at St. James's Hall, on Friday evening, the 12th ult. The following eminent artists assisted: Madame Marie Roze, Miss Kate Flinn, Madame Lablache, Mlle. Desvignes, Signor Marini, Mr. Herbert Reeves, Signor Carpi, Mr. Arthur Oswald, Signor Novara, Mr. John Thomas (harp), Signor Papini (violin), M. Albert (cello), and Signor Tito Mattei (pianoforte). Selections were played by the band of the Scots Guards, under the direction of Mr. J. P. Clarke; and the duties of accompanist were shared by Signor Arditi, Signor Bisaccia, Mr. Edwin Bending, and Herr Wilhelm Ganz. During the evening Dr. Carter Moffat delivered a brief address respecting his invention, the "Ammoniaphone."

THE members of the Grosvenor Choral Society gave their 160th Monthly Concert at the Grosvenor Hall, on Friday, the 19th ult. The programme consisted of a miscellaneous selection of vocal and instrumental music. The solo vocalists were Mde. Agnes Ross, Mr. A. J. Reynolds, and Mr. Thurlay Beale. Among the instrumental items were quartets by Mrs. Pontz, Mr. Pontz, Mr. P. H. Lait, and Mr. J. D. D. Mackenzie, and Duets for two pianofortes, including "Homage to Handel," by Mrs. P. P. Frame and Mr. Algernon Rose. Among the part-music may be mentioned "Come live with me" (Bennett), "Lord Ullin's Daughter" (Prescott), "The sands of Dee" (Macfarren), and "The Norse King's Bride" (Trousselle). Mrs. Frame accompanied and Mr. David Woodhouse conducted.

A COMPLIMENTARY benefit Concert, organised by a committee of gentlemen connected with St. Paul's Church, Forest Hill, was given to the organist and choirmaster, Mr. J. H. Maunder, on Tuesday evening, the 2nd ult., at the Forester's Hall. The principal item in the programme was a comic operetta, composed by the *beneficiaire*, entitled "Daisy Dingle," the book being written by Mr. H. J. Dakin. The parts were effectively supported by Mr. Henry Baker, Miss Laura Dakin, Miss Nellie Dakin (Mrs. Maunder), and Mr. Herbert Reeves. A pianoforte solo was contributed by Miss Mortimer, and Mr. G. H. Snazelle was an excellent reciter. The Concert was most successful throughout, Mr. Maunder being warmly called forward on the conclusion of his work.

THE examiners for the preliminary examination for the degree of Bachelor of Music and special examination in music for the ordinary B.A. degree at Cambridge University (Professor Macfarren. Dr. Heap, and Mr. T. P. Hudson) have issued the following class list:—Class I. (in order of merit)—Hannaford, non-collegiate; Mayo, non-collegiate; and Wheelton, non-collegiate, equal. Barrow, non-collegiate; and Knapp, non-collegiate, equal. Class II. (in alphabetical order).—Belcher, King's; R. S. Davies, St. John's; Draycott, non-collegiate; Green, St. John's; Herring, B.A., Jesus; Liddle, non-collegiate; Piggott, non-collegiate; Rolfe, non-collegiate; Wheddon, non-collegiate. Women: Class I., none; Class II., S. J. Bryne.

THE list of works performed at the Concerts of the Boston Symphony Orchestra, under the conductorship of Mr. Georg Henschel, during the three Winter seasons of 1881 to 1884, at the Music Hall, Boston, Mass., U.S.A., shows that not only compositions of the highest class have been selected, but that they have included specimens of the most varied schools and epochs. Auber, Bach, Beethoven, Sterndale Bennett, Berlioz, Boccherini, Brahms, Cherubini, Chopin, F. H. Cowen, Dvorák, Gluck, Gounod, Handel, Liszt, Mendelssohn, Meyerbeer, Mozart, Raff, Rossini, Schubert, Schumann, Spohr, Wagner, and Weber are amongst the names of those represented, some of the works having been given two or three times.

It will be observed that the University of Trinity College, Toronto, is offering its Musical Degrees as the result of simultaneous examinations, to be held in London and Toronto. Trinity College is the Church of England University of Upper Canada, and enjoys the privilege conferred by Royal Charter of granting degrees in the Faculties of Arts, Divinity, Law, Medicine, and Music. We shall watch with interest the result of this new and bold experiment. There are many capable musicians who value a musical degree; and as we are informed that the standard of merit is very high, we have little doubt that the title will be much sought after; but why not extend the system to other faculties?

OWING to Mr. Charles Hallé's numerous engagements in the north of England during the winter months he has been compelled, much to the regret of the Council, to resign the conductorship of the Sacred Harmonic Society. Mr. W. H. Cummings, however, who has hitherto acted with so much ability as assistant conductor, has been appointed to the important post, and the usual series of Concerts will commence in November. The works to be performed will include Gounod's "Mors et Vita," Sterndale Bennett's "Woman of Samaria," Beethoven's "Mount of Olives," Handel's "Belshazzar," a new composition by Saint-Saëns, "The 19th Psalm," &c.

MR. RIECHELMANN'S annual Concert took place on the 3rd ult., in the Lecture Hall of the Marylebone Presbyterian Church, Upper George Street, of which the *beneficiaire* is Organist and Director of the choir. A well selected programme was excellently rendered, and thoroughly appreciated by a large audience. Miss Hope Glenn and Madame Riechelmänn received well deserved applause.

THE Birmingham Clef Club has been re-started on a new basis, and will celebrate the event by a dinner on the 16th inst., to which many persons eminent in music have been invited. In the absence of Sir Arthur Sullivan, President of the Club, the chair will be occupied by Sir George Macfarren.

MR. FRANK MAJOR (Organist and Choirmaster, St. Saviour's, Chelsea) gave his fourth annual Concert on Thursday, the 11th ult., at St. Saviour's Schools, in aid of the Choir Fund of his Church. The artists were Miss Eldena Eldon, Miss Grosvenor Gooch, Miss Johanna Pietersen, Miss Florence Verey, Mr. Reginald Groome, Mr. Frank May, and Mr. Frank Major (the Conductor) as vocalists; Mr. George Wilbey, violin; Miss Ellen Leggat and Miss Hogg, R.A.M., pianists. Miss Hogg also acted as accompanist. The Concert was, in every respect, a great success.

A CONCERT was given in Myddleton Hall, Islington, on Tuesday, the 16th ult., by Mr. A. Marsh and Mr. Arndell. The artists were Miss Foresta, Miss Frances Harrison, and Mr. Vaughan Edwards, the last named gentleman being encored for an excellent rendering of "Revenge, Timotheus cries." Mr. Marsh, a pupil of Mr. Randegger, sang very creditably a new song, composed by Mr. Arndell, a former student of the Royal Academy of Music, and Miss Harrison rendered "Kathleen Mavourneen" in a pleasing manner. The Concert was brought to a close with Hatton's quartet "When evening's twilight."

MR. W. DE MANBY SERGISON gave his second grand Concert, under distinguished patronage, on the 2nd ult., at St. James's Hall, when an interesting miscellaneous programme was provided, including some choral numbers, well rendered by the choir of St. Peter's, Eaton Square. Among the artists taking part in the proceedings were Mesdames Agnes Larkcom, Eleanor Rees, Antoinette Sterling, Emily Shinner, and Clotilde Kleeborg; Messrs. Edward Lloyd, Owen Evan Thomas, Lazarus, W. Ganz, Ernest Ford, and the Concert-giver. Mr. Clifford Harrison contributed some recitations.

IN the Annual Report of the Glossop Dale Philharmonic Society, the performances of Gounod's Sacred Trilogy "The Redemption," Handel's "Jephtha," F. Hiller's "Song of Victory," and E. Prout's "Hereward" were referred to with pardonable pride by the Rev. C. B. Ward, M.A., who presided; and it was resolved to give three Concerts during the ensuing season as follows: Miscellaneous, by members only, Handel's "Messiah," and Prout's "Hereward." The first Rehearsal will take place on August 11, before which date the Secretary invites the names of any persons desirous of joining the Society.

AN interesting meeting was held at the Congregational Church, Bethnal Green Road, on Monday evening, the 22nd ult., when a very handsome clock, and a purse containing 5 guineas, were presented to Mr. William West, on his resignation of the post of Organist, for a new sphere of labour at Cambridge Heath Congregational Church, Hackney. The clock bears the following inscription, "Presented to Mr. William West by the friends at Bethnal Green Road Congregational Church, in token of their love and esteem for him as their devoted Organist for 15 years. June 22nd, 1885."

THE Free Concerts at Westminster Chapel, which have proved such an attraction, terminated, on May 29, with a full Orchestral Concert. Several works of interest were given, the chief features of the evening being a vocal Fantasia by F. K. Hattersley, excellently sung by Miss Eleanor Rees; a Pizzicato Movement for strings, by J. E. German; and an Overture by W. Shakespeare. Mr. Orlando Harley was highly successful in his solos from "The Creation" and "Elijah," and Mr. H. C. Tonking gave several organ solos with much success.

THE members of the Paddington Chapel Choral Union gave a performance of Rossini's "Stabat Mater," and Mendelssohn's "Hymn of Praise" in the Chapel on Tuesday evening, May 26. The solos were well sung by Mrs. Mason, Mrs. Roe, Mr. Kenningham, and Mr. Thurley Beale. The works were ably conducted by Mr. Moon, and Mr. H. G. Holmes was an efficient organist and accompanist.

MR. CHARLES DOWDESWELL gave a very interesting Lecture on Wagner's "Parsifal," at Messrs. Blüthner's Rooms in Kensington Gardens Square, on Friday evening, the 5th ult. In the course of the Lecture vocal and instrumental selections were well rendered from the work in question.

ON Monday evening, the 15th ult., a Concert was given in the Holborn Town Hall by the choir of Holy Trinity Church, Gray's Inn Road, assisted by friends, and conducted by the Organist of Holy Trinity, Mr. R. Frederic Tyler. The programme was excellently rendered. The vocalists were Miss Grosvenor Gooch, Miss Fannie C. Atkinson, Herr Carl Bernhard, and Mr. F. W. Thorne. Violin solos were well played by Master H. Goffe, and Mr. Tyler gave an excellent rendering of a Fantasia of Morandi's on the organ. The Concert was a great success.

THE usual Monthly Concert took place at the English College of Music, 304, Regent Street, on the 11th ult. The programme included amongst other items, Trio, for piano, clarinet, and viola (Beethoven); Sonata in G Minor (Tartini); and piano compositions by Bach, Schubert, Mendelssohn, Weber, and Moscheles. Special mention is due to Mr. Walter Tuddenham, whose excellent rendering of Tartini's Sonata in G minor proved him to be an artist of great ability, and to Master Reginald Henry for his pianoforte solos.

ON Tuesday, the 2nd ult., Mr. E. Stroud, the Honorary Choirmaster of St. Stephen's, North Bow, was presented with a valuable diamond ring, as a mark of the appreciation of his services during the past seven years. The Vicar (the Rev. T. R. Lawrence), Mr. Churchwarden Scott, and some influential members of the congregation, testified to Mr. Stroud's musical abilities, zeal, and earnest work with the choir. Mr. Stroud suitably responded, and expressed his regret at being compelled to relinquish duties which had invariably been so pleasant to him.

THE Kyrle Choir, under the direction of Mr. Malcolm Lawson, have given the following performances:—"St. Paul," in St. Peter's Church, Hackney Road, on May 27, soloists, Miss Mina Sheppard, Miss Arben, Mr. John Probert, and Mr. Albert Orme. Rossini's "Stabat Mater," and Mendelssohn's "Athalie," in St. James's Church, Fulham, on the 17th ult., soloists, Miss Clara Hoschke, Miss Annie Mallows, Mrs. Oram, Mr. John Probert, and Mr. Albert Orme. Mr. E. H. Turpin accompanied on the organ on both occasions.

THE Dedication Festival was held at St. John's Parish Church, Hackney, E., on Wednesday evening, the 24th ult. The choir was largely augmented and consisted of about 150 voices. The anthem "O clap your hands," by T. Tallis Trimmell, was most effectively rendered, the freshness and vigour of the boys' voices being especially apparent. The Service was under the direction of the Organist, Mr. Arthur Trickett, F.C.O., who at the commencement gave a short Recital, and at the close played Mendelssohn's Third Organ Sonata with great taste.

A SPECIAL Service, in aid of the St. Alphage Society, was held on the 2nd ult., in the Church of St. Alphage, London Wall. Mendelssohn's "Hear my Prayer" was sung as the anthem, the solo and recitative being rendered with good effect by Miss Springbett. The singing of the choir was excellent; and Mr. A. C. Tattersall, the Organist, presided most efficiently at the organ. At the conclusion of the service, an Organ Recital was given by Mr. C. Warwick Jordan.

THE Misses Nellie and Kate Chaplin gave their Annual Concert at Steinway Hall on the 4th ult. The artists were Miss Hilda Wilson, Miss Margaret Hoare, Mdlle. Aida Jenoure, Messrs. George Gear, and Orlando Harley, vocalists; Miss Kate Chaplin and Herr Pollitzer, violin; Herr Otto Leu, violoncello; Miss Nellie Chaplin and Master W. Chisman, pianoforte. Miss Kate Chaplin gave a brilliant rendering of Vieuxtemps' Fantasia Caprice for the violin, which won enthusiastic applause.

ON Saturday, the 13th ult., another of Mr. Stanley Mayo's Bijou Concerts took place at St. James's Hall. The artists, besides Mr. Stanley Mayo, were Madame Harrison (who possesses a charming voice), Mdlle. D'Orla, Miss Creswick, Mr. Godwin, and Mr. Gauntlet, all of whom were highly successful.

THE Wycliffe Chapel Choir under the direction of Mr. G. Merritt, G.T.S.C., gave a performance of Selections from Mendelssohn's Oratorio "Elijah" at the Evening Service in Wycliffe Chapel on Sunday, May 31.

THE Members of All Saints' Choral Society brought their first season to a close by an Invitation Concert, in the School-room of All Saints' Church, Lambeth, on the 2nd ult. The programme comprised a selection of glees, part-songs, &c., all of which were well rendered. Songs were given by Miss E. Brewer, Miss Thompson, Messrs. Miles Lee, B. T. Waddams, T. Hackwell, and Arthur Robinson, the Conductor. The Misses M. and E. Brewer were the accompanists.

A SHORT Organ Recital is given after the Litany, every Friday, at 1.15, in the Church of St. Clement, Eastcheap, by Dr. Charles W. Pearce, at which an entire organ Sonata is always played as the first item. The six Sonatas of Mendelssohn have already been given, and those of Merkel entered upon. City amateurs may be interested to know that St. Clement's numbers amongst its former organists, Edward, the youngest son of Henry Purcell, and Jonathan Battishill.

THE Victoria Glee Club closed its season with a Ladies' Invitation Concert, on Thursday, May 28, at the Victoria Mansions Restaurant, Victoria Street. The programme was very ably rendered. The solo vocalists were Miss E. Fenn, Miss Busk, Miss Rowsell, Mr. Sexton, Messrs. Waddams, Kessell, Dawson, Bayley, Lancaster, and Swinford; and the accompanists, Mrs. Kitchen and Mr. Frank Swinford. Mr. W. Sexton conducted.

A NEW Organ, built by Messrs. P. Conacher & Co., of Huddersfield, for the Congregational Church, Lavender Hill, was opened, on Wednesday evening, the 3rd ult., by Mr. H. C. Tonking, Organist of Westminster Chapel. The vocalists were Madame Wilson-Osman and Mr. Joseph Tapley. Noteworthy among the organ pieces was a Concert Fantasia and Fugue in C minor and major, by W. G. Wood.

THE Members of the Brixton Vocal Union gave a performance of Sir W. S. Bennett's "May Queen" and Handel's "Acis and Galatea," at the Gresham Hall, Brixton, on Monday, the 8th ult. The soloists were Miss Swinfen, Miss Medland, Mr. H. Yates, Mr. F. W. Crawley, and Mr. Thornton Colvin. Mr. A. J. Crabb presided at the organ, and Mr. T. Waldo Morell conducted. The choir and orchestra numbered about 100.

THE Members of the London Branch of the United Richard Wagner Society opened their season on Friday Evening, May 29, with a successful *Conversazione* at Messrs. Dowdeswell's Art Galleries in Bond Street. Selections, instrumental and vocal, from Wagner's works formed a feature of the entertainment. The executants were Mr. Walter Bache and a group of artists, under the direction of Mr. Dalgety Henderson.

MR. FREDERICK S. ORAM writes to say that he has been elected to the Conductorship of the "Tottenham *Orchestral Society*," and not to the "*Musical Society*" as announced in our last number, he having held the post of Conductor to the last named institution for the past five years.

DR. STAINER's sacred Cantata "St. Mary Magdalen" will be sung (with orchestral accompaniment) at the Dedication Festival at St. Peter's Church, Eaton Square, on Monday, the 6th inst. The service commences at 5 p.m.

A STUDENTS' Invitation Concert was given at Trinity College, London, on the 9th ult., when the programme contained a Quintet by Miss Marie Brooke (student) and a melody by Paque, arranged for four violoncellos.

SIR ARTHUR SULLIVAN sailed for New York, in the *Etruria*, on the 20th ult. The object of his journey is to visit some relatives who are living in California. He expects to return in August.

MR. JOSEPH BENNETT has accepted an invitation to lecture on "Beethoven—Man and Musician," before the members of the Birmingham and Midland Institute, in December next.

ON Friday evening, the 12th ult., Mr. Ferdinand Praeger delivered an interesting Lecture on "Wagner as a Moralist," in connection with the Wagner Society, at Messrs. Blüthner's Rooms, Kensington Gardens Square.

MR. SINCLAIR DUNN, R.A.M., was presented by the members of the Society of Science, Letters, and Art with their gold medal on the 16th ult.

REVIEWS.

Die Reform der Oper durch Gluck, und R. Wagner's Kunstwerk der Zukunft. Von C. H. Bitter.
[Braunschweig: F. Vieweg and Sohn.]

HERR BITTER, the Prussian minister of State and author of a meritorious *Life of Bach* (since eclipsed, however, by Spitta's monumental work on the same subject) is no believer in the theories propounded by Richard Wagner; still less an admirer of the self-asserting personality of the late Bayreuth reformer himself. Hero-worship, such as that freely bestowed upon the poet-composer, is a thing he has no patience with. The fact of a German writer having recently presumed to draw a parallel, from a national point of view, between the work achieved by Wagner and by Bismarck, in their respective spheres, appears to his official mind little less than an insult offered to the "perhaps greatest statesman of all times." Substitute the word "poet-composer" for that of "statesman," and we have an accurate definition of the chief article of faith contained in the gospel of the ultra-Wagnerian as regards his own idol. Herr Bitter evidently draws the line of permissible hero-worship at statesmen. The heroes of *Art* are to be patronised certainly, even by such exalted personages; but to mention the creator of an Empire in the same breath with the creator of, say, half-a-dozen operatic works of inspired genius—why, the thing is an absurdity! But perhaps we are doing an injustice to the author of the present volume, which all through its pages tends to the glorification of a mere musician, Christoph Willibald Gluck, at the expense, however, of another, Richard Wagner. While yielding nothing to Herr Bitter in the matter of appreciation of the merits and achievements of the composer of "Armida," and of the two "Iphigenias," and admitting a certain specious interest attaching to the close upon two hundred pages devoted to the forerunners of Gluck in the development of opera—viz., Handel, Lully, Rameau, Graun, Hasse, and Traetta (a selection, by the way, scarcely representative enough to illustrate the subject) we are bound to say that the remaining portions of this volume, those devoted to the demolishing of Wagner's "theories," are tedious in the extreme. Wagner's theoretical writings, more especially those against which the shafts of Herr Bitter's dialectics are directed ("Kunstwerk der Zukunft," "Oper und Drama," "Kunst und Politik") preceded nearly all the more mature practical demonstrations of his unique genius. It is with these, with "Lohengrin," "Tristan und Isolde," "Die Meistersinger," and "Parsifal," that musicians and amateurs alike are now, and will be for some time to come, concerned, when the volumes containing the poet-composer's theoretical notions will have been consigned to the dusty oblivion of the upper shelves of our libraries. Indeed, notwithstanding the numerous grains of gold to be found in these writings, they have already been practically "shelved," while the influence of Wagner's ideal conception of the music-drama, his style, and even his mannerism, have become living and more or less powerful agents in the production of similar works in the present day. Under these circumstances, the task of exposing the fallacies of the theoretical and polemical Wagner, and of reminding the reader again and again of the large measure of human weakness entering into the composition of a master-mind whose very existence makes us feel proud of our common humanity, this task we say, however congenial to the present author, has become a superfluous one as regards the musical world generally. It is by his music-dramas, and not by his theories and occasional ill-advised literary onslaughts, that the Bayreuth reformer will be judged by an impartial posterity. "I know," says Herr Bitter, in one of his concluding chapters, "I know, that very few persons, be they musicians or otherwise, have read Wagner's writings." We may put on record our unqualified belief as to the correctness of this assertion, without at the same time ceasing to wonder at the *raison d'être* of the present volume, under these circumstances.

Practical Notes on Harmony and Counterpoint; for Junior Pupils. By D. J. Burns. [Wood and Co.]

"By giving explanations," says the author of this work, "in the form of short notes, in a concise, and it is to be

hoped, in as clear a manner as possible, the study of this formidable subject is disarmed of many of its seeming difficulties to the youthful student." Assuredly the theory of music is a "formidable subject"; but up to the present day the preface to every work designed to make it easier tells us that it is written to "supply a want," so that it is evident this "want" still exists. We have now only to consider whether Mr. Burns has rendered any future attempts in this direction unnecessary. At page 11 he tells us that "there is no satisfactory reason why some intervals are called perfect," and immediately says that they remain perfect when inverted, and that they cannot be increased or lessened without becoming discords. These, we should imagine, would be considered very satisfactory reasons. At page 35 the chord of the Dominant Ninth is given, and the student is told that as the root is omitted in the four inversions of the ninth, the chords "become secondary sevenths," that they are resolved in the same manner as the Dominant Seventh, but must be prepared. Now of course all theorists believe that fundamental harmonies having the dominant for their root, require no preparation at all; and moreover that prepared secondary sevenths resolve a fourth upwards. Curiously enough, too, the preparation given as an example in the book is that of a discord of suspension. At page 42 it is said that the chord of the 5-2 is the "first inversion of the suspended fourth." Surely this chord (with the suspended note in the bass) is the third inversion. Then in the explanation of the "German sixth," at page 45, the chord is resolved on the dominant harmony in consecutive perfect fifths, a fault always avoided by resolving it to the six-four on the dominant. We might multiply instances of faults such as we have here pointed out; but prefer now to refer to very many portions of the work in which the explanations are clearly laid down and in every respect thoroughly satisfactory. Amongst these we include the whole of the remarks upon the triad and its inversions, the rules for writing harmony in parts, and, as far as they go, the directions for working counterpoint. As Mr. Burns, in his preface, alludes to "the excellent and exhaustive treatises by native and foreign musicians with which the musical literature of our day abounds," and to which he designs his book to be an introduction, we are the more surprised at our points of disagreement, for we really know of no one work which supports him in his opinions. It is possible he may be induced to revise the book, and, if so, we shall be glad to see it; as, although we differ from him in so many of his tenets, he has a right to full credit for his good intentions and earnestness.

Charles Hallé's Musical Library. Appendix to his "Practical Pianoforte School." Section I. Elementary; Section II. Easy. [Forsyth Brothers.]

THE success of the new edition of Mr. Hallé's "Practical Pianoforte School" has, we are told, been so decisive that a new edition of the "Musical Library" as an Appendix to the first-named work has been issued, and the whole of the numbers in the two Sections already published are now before us. One more Section, containing pieces "Moderately difficult," is promised, and each Section will contain the same number of pieces, and of the same degree of difficulty as in the first three Sections of the "Pianoforte School." All these facts are announced on the cover of each piece, and, as far as we can see, the conditions have been faithfully fulfilled. The elementary pieces in the first Section are slightly progressive in difficulty; and all are by authors whose names are a guarantee for their value as aids to education. In the second Section we have many numbers already known to young players—such as the Sonatas of Kuhlau, Dussek, Pleyel, &c.—and also several almost forgotten pieces, for the revival of which we are much indebted to the editor. Considering that such compositions as Mozart's Sonata in C minor, Handel's "Harmonious Blacksmith," and Mozart's "Posthumous Rondo" in B flat are often termed "easy" by juvenile pupils who cannot even play a scale, it seems necessary that a classification of degrees in difficulty should be made for the use of schools; and as the experience of so eminent a pianist as Mr. Hallé renders him especially fitted for the task, we cordially commend this collection to the attention of teachers.

Lieder und Gesänge. Songs. Composed by Gerard F. Cobb. [Augener and Co.]

THESE six songs are a valuable contribution to our rapidly increasing store of artistic vocal music. They are written for a baritone or mezzo-soprano voice, either to German words translated into English by the composer, or to English words translated into German by C. Waldstein. They vary much in importance, but are nearly equal in merit, some of the shorter pieces, indeed, being charmingly sympathetic settings of the poetry. No. 1, "Bird upon the branch alighting," is quite a little piano-forte sketch, with vocal accompaniment; but, unlike many of the imitations of the German *Lieder* which have come before us, the two parts are so indissolubly united as to render neither unduly prominent. No. 2, "Thou glance enchanting, wilt thou fathom," has a most melodious theme, to which some attractive figures in the accompaniment lend additional effect. No. 3, "Entreaty," although only sixteen bars long, is wedded to an appealing subject, accompanied throughout with appropriate placidity; No. 4, "O wind that blows out of the west," like the first song on our list, has an elaborated piano-forte part which seems to grow naturally from the feeling of the words, and may very probably, both with the vocalist and pianist, prove one of the most popular of the set; No. 5, "The Death Bed," is a setting of Hood's beautiful verses, commencing "We watch'd her breathing thro' the night," the simple pathos of which has been thoroughly caught by the composer; and No. 6, "The morn hath not the glory that it wore," a Meditation for voice and piano, most successfully concludes a group of vocal poems which, even in these over-productive days, cannot fail to command attention.

The Amateur and Professional Artist at the Piano-forte. By Forsey Brion. [Hutchings and Romer.]

WE cannot say that there is anything new in this little treatise; but the observations throughout are not only extremely sensible, but evidently spring from a long practical experience of the legitimate resources of the piano-forte and an intimate knowledge of the works written for that instrument by the great masters of the art. "Digital facility," the author truly says, "has in the present day run riot with pianists, while *Expression* and the laws of *Phrasing* and *Rhythm* are so little regarded that the lack of observation of these delicacies in music, together with an almost utter ignorance of Harmony, constitutes the wide gulf that separates the Amateur and Professional pianist." This is the text upon which Mr. Brion discourses, giving rules for the guidance of those pianists who are desirous of understanding, as well as of playing, the standard compositions, and explaining the true meaning of the marks by which a composer conveys his intentions to those who undertake to interpret his works. We do not, however, agree with the author's observations upon the relative effects of *staccato* signs; for we certainly hold the opinion that the round dots indicate a heavier touch than what he terms the "elongated mark"; but there are so many good points in the work that we will not dwell upon the few which we think open to discussion.

The Great Musicians. Edited by Francis Hueffer.

Joseph Haydn. By Pauline D. Townsend.

[Sampson Low, Marston, Searle and Rivington.]

THIS biography, by the accomplished translator of Jahn's "Mozart," may be conscientiously recommended as a reliable account of the career of a composer whose beneficial influence upon the progress of instrumental music should not be allowed to pass from our memory. The authoress frankly acknowledges her indebtedness to Herr C. F. Pohl's great work on Haydn, and also quotes her further authorities on all matters of fact contained in the volume, the list of the composer's works being mainly based upon that in Grove's "Dictionary of Music and Musicians." We may say, however, that although the "matters of fact" are, as they should be, vouched for by the best authorities, there is very much original writing in the volume which all musical readers will find both interesting and instructive. The character of the composer is exceedingly well sketched, and the main incidents of his life—especially his two journeys to London

—are most graphically told. In view of the monument to Haydn, about to be erected in Vienna, this book should be cordially welcomed in England; for it is earnestly hoped by the promoters of the undertaking that the many lovers of the master in this country will liberally contribute towards the expenses of this tribute to his memory.

21ème Sonate Romantique. Pour Piano-forte. Par Eugen Woycke. [C. Jefferys.]

"THE real and proper use of the word 'Romantic,'" says Mr. Ruskin, "is simply an improbable or unaccustomed degree of beauty, sublimity or virtue." We fear that this definition will scarcely apply to the piece before us; for certainly the "degree of beauty" to be discovered by a careful search through the four movements into which it is divided, is very much less than we are accustomed to, even in the works of the crude imitators of what it is the fashion to call the "advanced school" of writing. Indeed the composition is so completely disconnected that it sounds like the improvisation of one who aims at astonishing his hearers by a series of passages, between each of which they may mentally place a double bar. We do not say that there are no musical ideas scattered through the Sonata; but they are speedily stifled, as if the composer were fearful of degenerating into the "classical," and thus betraying his want of power to sustain the "romantic" character he aims at. The *Intermezzo*, marked "Andantino con anima," is, in our opinion, the best considered movement in the work; and the *Adagio* starts with a subject which raises expectation, doomed, however, to disappointment when the harsh chromatic progression at the "Poco animato" occurs. The first and last movements are, to us, incomprehensible as component portions of a piece which, by its name, suggests design, even when the severity of such design is presumed to be tempered by the addition of the term "Romantic."

Fourth Tarantella in E flat. For the Piano-forte. By Walter Macfarren. [Stanley Lucas, Weber and Co.]

THE multiplication of Dance Music in the present day will lead students to the consideration of how much we owe to this form of composition in our modern works. The marked rhythmical character of all music written for dancing purposes, it is well known, prompted many of our best writers to mould their ideas into this shape; and Weber, Chopin, and even Beethoven, have left us undying specimens of these pieces, not with fanciful titles designed to disguise this fact from ambitious pianists, but with the names of the dances which they represent boldly stated by the composer. Amongst the number of artists who have plentifully contributed to the store of such works for our household instrument, no one has been more successful than Mr. Walter Macfarren, whose fourth Tarantella, now before us, will certainly not only sustain but add to his reputation. The light and tripping principal subject is well contrasted with subordinate themes, the passages lie throughout well under the hand, and the varieties of touch will be found extremely useful for practice.

Handel's Choruses for the Organ. Arranged by Henry Smart. Nos. 22, 23, and 24. [Duncan Davison and Co.]

SMART's transcriptions gained so much acceptance with organists during the musician's lifetime, that it is surprising we should have had to wait so long for the present examples, which are not likely to prove less useful than the earlier numbers. They are arrangements of "How excellent," from "Saul," "Blest be the man," from "Joseph," and the Coronation Anthem, "My heart is inditing." In each instance the transcription is effective, sufficient fullness of harmony being given without too much doubling of the parts or needless piling up of difficulties.

I cannot but linger. Song by John Nicholson. [Novello, Ewer and Co.]

THOUGH but a sentimental ballad of the ordinary pattern, this may be commended as somewhat above the average of its class. The melody is pleasing and expressive, and the accompaniment something more than a series of commonplace arpeggios. The song is written for second tenor or baritone voice.

Vierteljahrsschrift für Musik - Wissenschaft. Herausgegeben von Friedrich Chrysander und Philipp Spitta; redigirt von Guido Adler.

[Leipzig: Breitkopf und Härtel. 1885.]

A QUARTERLY musical journal issued under the auspices of the well-reputed biographers respectively of Handel and Bach, should command the attention and support of all English amateurs conversant with the German language. The new periodical is practically a resuscitation in a more popular form of the late excellent, but somewhat too aristocratically exclusive publication entitled "Jahrbücher für musikalische Wissenschaft," whereof Herr Chrysander was the editor. In its present first number, the "Vierteljahrsschrift" gives an earnest of the high standard at which it aims, and of the general interest attaching to its pages, as exemplified in a prefatory article by the editor, "On the Study of Musical Science," followed by some very interesting and instructive remarks on "Ancient Hindoo Music in connection with Religious Sacrifices," from the pen of Herr Chrysander. As a relief to the very learned treatise by the latter author, Herr Spitta adds a highly entertaining and no less instructive discourse anent some peculiar phases in the development of the German *Volkslied* during the eighteenth century; this being by far the most elaborate paper in the present number. Critical and bibliographical observations complete the contents of the new Quarterly, to which, in the best interests of the art itself, we heartily wish every success.

The Te Deum, Benedictus, Magnificat, and Nunc dimittis in D. By B. Agutter. [Novello, Ewer and Co.]

THERE is a note on the title-page of this Service stating that orchestral parts may be obtained. The expectations of an elaborate accompaniment which this announcement arouses are duly fulfilled. Perhaps the most distinguishing feature of the work is the prominence, and even difficulty, of the organ part. The writing for the voices is so simple that an indifferent choir could master it with ease, but Mr. Agutter revels in florid and chromatic passages for the organ which, interpreted by an able executant, would doubtless be extremely effective. Old-fashioned church musicians may possibly shudder at some of his progressions, as, for example, in the eighth and ninth bars of the symphony to the Magnificat. Speaking generally, his Service may be taken as a sign of the times. It is difficult, if not impossible, for a composer who confines himself to ordinary four-part writing to infuse any freshness into his work. But even as in large compositions intended for the concert-room or the theatre, the orchestra is now made to pursue an independent course, so Mr. Agutter may prove a pioneer in the path of new developments in Service music. As to how far it is advisable to travel along the road he has indicated we express no opinion at present. The subject is a wide one and capable of being discussed from many points of view.

Sonatina for the Organ. By Arthur B. Plant.

Andante for the Organ. By Seymour Smith.

[Weekes and Co.]

MR. PLANT modestly describes his work as a Sonatina, but it is in three movements, the first of which is developed at some length, and in regular Sonata form. In this section the influence of Mozart is perceptible, while the final fughetta is suggestive of Handel. Here and there a little crudeness is perceptible, but on the whole the Sonatina is pleasing, and makes no great demands on the skill of executants. Mr. Seymour Smith's Andante is a trifle, containing a very tuneful, if somewhat secular, melody, accompanied in the style of a simple ballad. It is within the means of elementary players.

Album of Duets for Violin and Piano. By Arthur Carnall, Mus. Bac., Cantab. [W. Morley and Co.]

THE immense increase in the study of the violin has caused a demand for easy music, suitable as introductory to the works of the great masters. The four little pieces in the present volume are adapted to the needs of elementary players, being tuneful and pleasing, as well as exceedingly simple, the violin part being throughout in the first position.

Original Compositions for the Organ. Nos. 37-44. [Novello, Ewer and Co.]

IF original compositions for the organ do not eventually supersede arrangements it will not be owing to any lack of the former, for musicians are supplying the material at a rapid rate. The first three numbers of the present series contain extremely well-written pieces in various styles by Mr. B. Luard Selby. These are all effective, but we give the preference to No. 39, a Postlude in D, in what may be termed the Handelian style modernised. Praise must also be awarded to No. 40, a somewhat elaborate movement *andante grazioso*, by Dr. C. S. Heap. This would prove effective at recitals. Nos. 41 to 44 consist of pieces by Mr. Berthold Tours, taken from the *Organist's Quarterly Journal*. The name of the composer is almost sufficient to ensure their favourable reception by organists, and expectations will not be disappointed. The most important of the set is a Fantasia in C, No. 41, a brilliant and showy piece, though not too secular for church use. A melodious and piquant Allegretto, No. 42, and a lively Postlude, No. 44, are also certain to please.

Sarabande and Gavotte in A minor. For the Pianoforte. Composed by A. W. Whitehead.

[Novello, Ewer and Co.]

THE rage for writing these old dance tunes seems still on the increase; and we may presume, therefore, that the market for them, although tolerably well supplied by this time, is not overstocked. Of course, when a composer has anything to say worth hearing, we do not much care what form he chooses for his medium of communication; but merely smooth and faultless music acquires no additional force by being cast in the shape of Gavottes, Sarabandes and other relics of a past age. Mr. Whitehead's two unpretentious pieces are neither better nor worse than the many modern imitations of the style of the old masters which have preceded them; but there is nothing which stamps the slightest individuality upon either composition. The harmonies, however, are appropriate, and carefully written throughout; sufficiently so, indeed, to make us believe that when the composer relies entirely upon himself, he may be more successful.

The Child's way to Heaven. Song. Written by the Authoress of "The Dove on the Cross," &c. Composed by William Carter. [Playfair and Co.]

WE cannot too strongly protest against the maudlin sentimental style of music, a specimen of which is furnished by the song before us. "Oh, I am weary of earth," said the child,—"the first line of this composition—certainly prepares the mind of the hearer for what is to follow; but what does follow is not only unpleasing, but unnatural. It is unnecessary to repeat the tale which tells us of the manner in which the child finds its "way to Heaven"; for this has been treated *ad nauseam* by poets who write "lines for music"; but the little creature kneeling down "on the damp green sod," and praying to be taken from a world the many beauties of which should fill its mind to overflowing with joyfulness and love is scarcely a scene, we think, to be vividly placed before a happy drawing-room audience, or a healthy English home. The music follows the words with due sympathy. We have the minor key where pathos is called for, and the conventional arpeggios come in at the proper time. The authoress of "The Dove on the Cross," at least, cannot complain that her poetry has not received an appropriate musical colouring.

Slumber, beloved. From the "Christmas Oratorio." Composed by J. S. Bach. [Novello, Ewer and Co.]

THANKS to the untiring efforts of the rapidly increasing number of Bach lovers in this country, not only the instrumental, but the vocal works of this composer are becoming tolerably familiar to English amateurs. To those still unacquainted with the lovely Slumber Song now before us we cordially commend it as the most appropriate music for the Christmas season. The study of such compositions is the best antidote to the ephemeral music of the day; and we cannot too much impress upon teachers the desirability of introducing them to their pupils.

Six Offertoires for the Organ. By Lefebure-Wély, Op. 34. [Edwin Ashdown.]

A NEW set of Offertoires by this most popular of French composers is certain to be warmly welcomed, more especially as its appearance comes in the nature of a surprise. It is stated on the title-page that the original French edition of these pieces has two staves only. The editor, Mr. James Partridge, has adapted them to English organs and has provided a pedal part, which, it may be said, is more important than Wély was wont to write himself. The belief is expressed that these Offertoires "will be found to be as interesting and effective as the well-known set, Op. 35." We confess to being unable to share this view, but, at the same time, the new set contains a good deal of taking music. Nos. 1 and 2 are weak, trivial, and monotonous, but the rest are pleasing, and Nos. 4 and 6 have all the elements of popularity, the first of these two being especially tuneful and spirited.

The Office of the Holy Communion in D. By E. H. Ryde. [Novello, Ewer & Co.]

THIS is another complete setting of the eucharistic service, including the Benedictus and Agnus Dei. It is written so as to be equally suitable for singing in four-part harmony or in unison. Mr. Ryde appears to be a disciple of Spohr, his sensuous chromatic harmonies frequently reminding us of the Cassel composer. Thus at the very opening—that is, in the Kyrie—we have the chords of the dominant seventh of G, C, B, E, A, and D in succession. Such a passage as this becomes more monotonous when repeated ten times than bold diatonic progressions. The same objection, of course, does not apply to the other portions of the service, and the setting, as a whole, is calculated to please in places where modern tendencies in the matter of Church-music are in favour.

The Offertory Sentences. Set to Music by Lovell Phillips. [E. Donajowski.]

THERE is no rubrical authority for setting the Offertory Sentences to music, but the practice is now too general for any objections to be successfully urged, and the version of Mr. Lovell Phillips must therefore be judged on its abstract musical merits. From this point of view he has done well, as in the majority of instances he has managed to combine church-like feeling with artistic effect, at the same time preserving simplicity of structure in the setting of every sentence.

God who madest earth and heaven. Anthem for men's voices. By Harvey Löhr. [Novello, Ewer and Co.]

MR. LÖHR has already given ample proofs of his talent as a composer, but to those who are unacquainted with his previous efforts this anthem will convey a sufficiently favourable impression. It consists of four-part chorus interspersed with brief passages for tenor solo. The former is hymn-like in structure, but the latter is flowing and expressive, with just a touch of the sensuous feeling characteristic of French ecclesiastical music.

FOREIGN NOTES.

THE Berlin Opera-house closed its doors for the summer vacation on the 12th ult., after a performance of "Lohengrin." During the operatic year just completed, extending from August, 1884, to the above date, there have been two hundred and forty-nine performances of opera at the establishment in question, which gives an average of nearly six per week. Bearing in mind the fact that the political capital of Germany does not, as yet, exercise any appreciable influence upon the analogous institutions of the country at large, a retrospective view of the independent activity of the various other German theatres (residential or otherwise) during a season, as regards the diffusion of a general acquaintance with operatic literature, would doubtless prove both interesting and instructive to English amateurs to whom, under present circumstances, the opportunity of hearing little more than some half-dozen operatic works is vouchsafed during a season. Space does not, however, permit us to furnish even a summary of the results achieved by German theatres in this direction. Even if

judged merely by a standard of respectable mediocrity, the great variety presented by their respective *répertoires* affords an immeasurable advantage to the German musical student over his English *confrères*, so long as a practical acquaintance of the masterpieces of the lyrical stage is to be considered a necessary adjunct to musical education. Nor should the fact be ignored that the performances of not a few of the German operatic establishments—notably those of Munich, Dresden, and Hamburg—will bear comparison with those of any other lyrical stage in Europe. Returning to the *répertoire* of the Berlin Opera during the season indicated, and which we adopt for the nonce as representative of the activity displayed by similar establishments of the Fatherland, we are indebted to Herr Ferdinand Gumbert, of the *Neue Berliner Musikzeitung*, for the following statistics relative to composers, the number of their works, and the aggregate performances, viz.:—

Richard Wagner 42 productions of 7 operas.

Victor Nessler ..	28	"	2	"
Lortzing ..	20	"	3	"
C. M. von Weber ..	19	"	4	"
Mozart ..	16	"	4	"
Meyerbeer ..	16	"	5	"
Rossini ..	10	"	3	"
Verdi ..	9	"	3	"
Donizetti ..	8	"	3	"
Auber ..	8	"	2	"
Bizet ..	8	"	1	"
Flotow ..	7	"	2	"
Gounod ..	7	"	1	"
Bellini ..	7	"	2	"
Beethoven ..	6	"	1	"
Gluck ..	5	"	2	"
Nicolai ..	5	"	1	"
Frank ..	5	"	1	"
Boieldieu ..	5	"	2	"
Brüll ..	4	"	1	"
Goldmark ..	4	"	1	"
Thomas ..	4	"	1	"
Spohr ..	2	"	1	"
Halévy ..	2	"	1	"
Kreutzer ..	1	"	1	"
Marschner ..	1	"	1	"

The highest number of performances was achieved (*mirabile dictu!*) by Nessler's "Der Trompeter von Sakkingen," which was given twenty-six times; next to it having been Wagner's "Die Walküre," produced fourteen times. The remaining works by Wagner, included in the Berlin *répertoire*, were "Lohengrin" (10 performances), "Flying Dutchman" (6), "Tannhäuser" (5), "Rienzi" (3), "Die Meistersinger" (3), and "Tristan und Isolde" (once). Weber was represented by his three principal stage-works, "Freischütz" (7), "Oberon" (5), and "Euryanthe" (3), and by his resuscitated early work "Abu Hassan," which obtained four performances during the season. Although the advanced musical press of Berlin continually dwells upon the incapacity of the existing *régime* to render the Opera a representative national institution, the establishment in question, albeit subsidised by the crown, is bound to study a variety of tastes for its general support, and at any rate we in this country may well envy our neighbours the opportunities afforded them even under such circumstances.

A solemn performance in memory of the late Dr. Ferdinand Hiller was held last month at the Gürzenich Hall of Cologne, with which the name of the deceased musician has been for so many years associated. The proceedings included the production of the Funeral March from Hiller's Oratorio "Saul," and of Mozart's Requiem. Dr. Wüllner, the worthy successor of the late veteran Maestro, conducted.

The third Musical Festival of the combined choirs of Schleswig and Holstein was announced to take place on the 28th and 29th ult. at Kiel.

A Musical Festival was also to be held at Cassel from the 28th ult. to the 1st inst., when, amongst others, the following works were to obtain a hearing—viz.: Mendelssohn's "St. Paul," Rubinstein's "Ocean" Symphony, Beethoven's Choral Fantasia, Liszt's Pianoforte Concerto in E flat, Bruch's Violin Concerto, Schubert's Quintet in

C major, and Beethoven's Trio in B flat major (Op. 97). Among the solo vocalists are mentioned Madame Rosa Papier and Herren Bulss and Gudehus; Herr Alfred Reisenauer being the pianist, and Herr Halir the solo violinist. An excursion of the festive gathering to the charming vicinity of Cassel is likewise included in the general scheme.

Professor Eduard Grell, of Berlin, the well-known musical pedagogue and composer of church music, has been nominated a *socio bene merito* of the Royal Academy of Rome.

At a Concert of sacred music, recently given at St. Mary's Church, Berlin, by the pupils of Herr Otto Dienel's Academy, two compositions by that gentleman—viz., a duet for soprano and tenor to words from the 135th Psalm, and an organ sonata (No. 2)—obtained a first hearing, and were very favourably received. The remainder of the programme was of an interesting character, including numbers by Handel, Stadler, Bach, Rink, Mendelssohn, and Haydn.

A correspondent sends us a humorous account of the annual excursion of the pupils and professors of the Leipzig Conservatorium, which serves to illustrate the genial spirit in which the leading German music-school is conducted, and of which the following is an extract: "On Monday, June 8, the inhabitants of the quiet village of Ehrenberg were considerably excited by the arrival in their midst of a large and miscellaneous collection of human beings. The students of the Royal Conservatorium of Leipzig were enjoying their annual 'Ausflug.' At one o'clock precisely the company, consisting of several professors, the students and their friends, had assembled at the well-known gardens in the Rosenthal, whence they marched off bravely to the inspiring strains of a picked band of conservatorists. The procession presented an imposing spectacle, nothing being visible amidst the trees but a moving mass of umbrellas and parasols. On their arrival at the Ehrenberg pleasure gardens, the weary and thirsty travellers were regaled with coffee and other light refreshments. . . . About six o'clock a pleasant excitement was created by the arrival of the highly respected director, Dr. Guenther, Dr. Carl Reinecke, and other leading functionaries connected with the Conservatorium. They were received at the entrance with an outburst of music and applause. The company then adjourned to supper, at the conclusion of which several toasts were proposed and speeches made. All then repaired to the space allotted for dancing, the director and his lady leading the opening Polonaise, and the entertainment was kept up with much spirit until midnight, some returning to Leipzig by train, others, more romantically disposed, preferring the five mile walk through the dark woods. The fact must not be omitted that the students were indebted to the generosity of the directors for this most enjoyable 'Ausflug.'"

A grand Concert, devoted exclusively to works by Franz Liszt, was given at Strassburg, on the 3rd ult., under the direction of Herr Bruno Hilpert. The veteran pianist-composer was present on the occasion, and expressed himself highly gratified by the performances.

A combined Handel and Bach Bi-centenary will be celebrated at Zurich, Switzerland, from the 11th to the 14th inst. Preparations have been made for some time past to render the Festival worthy of the occasion. We are, however, unable to indicate the contemplated programme of the proceedings.

A monument has just been erected to Nicolo Piccini, the historical rival of Gluck, at Paris, in the field of opera, at his native Neapolitan town of Bari. The Maestro Bellucci intends to write a monograph relating to the career of the composer, for which purpose he solicits the loan of autographs, letters, or other documents bearing upon the subject.

It is rumoured in Paris musical circles that, like their predecessors, the present directors of the National Opéra find themselves unable to make both ends meet, in spite of retrenchments in working expenses, and notwithstanding the annual government grant of 900,000 francs. They demand, it is said, an increase of the subvention by at least 300,000 francs to avert the prospect of another collapse of the administration of the national institution, erected, it will be remembered, at a cost of over eighty millions of

francs. Whether the French chambers will allow this further subsidy appears at least very doubtful. Yet, Paris without its Opéra would be a scarcely conceivable anomaly.

The leading Concert institutions of the French capital, on the other hand, have flourished during the past season, with the exception, perhaps, of that presided over by M. Benjamin Godard. For while the receipts realised by M. Lamoureux' twenty Château d'Eau Concerts amounted to 91,768 francs, and by the twenty-four performances of M. Colonne, at the Châtelet, to 150,768 francs, M. Godard, the successor of M. Pasdeloup, at the Populaires (now Concerts Modernes), only realised the sum of 70,037 francs with the maximum number of twenty-five performances. It is a significant fact that while the programmes of the two former institutions have been of an international character, with a liberal admixture of Wagnerian strains, the Concerts Modernes of M. Godard have confined themselves almost exclusively to the works of national French composers.

An Italian work on Beethoven from the pen of Signor Leopoldo Mastrigli is about to be published at Rome. The volume is dedicated to Franz Liszt.

We extract the following from our contemporary, the *Daily Telegraph*:—"Some of the continental papers erroneously announce the death of Signor Graziani, the distinguished baritone, so well known at the Royal Italian Opera. The deceased is his brother, Ludovico Graziani, who sang in London as a tenor nearly thirty years ago, and who has been for some time living in retirement. Ludovico Graziani was born at Fermo, in August, 1823."

The announcement of the death of Sir Julius Benedict was circulated in German papers some five or six weeks before that melancholy occurrence actually took place.

The death is announced, on May 24, at Munich, of Carl Bärmann, one of the most eminent clarinet virtuosos of the present century, aged seventy-four.

At Paris died, last month, at the age of fifty-six, Adolphe Blanc, the eminent violin-player, and a composer of merit.

CORRESPONDENCE.

MUSICAL DEGREES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I fully expected a reply to my letter on this subject; but I must take leave to maintain that your correspondent "Oxon., Cantab., and T.C.D.," although a graduate in three Universities (as his *nom de plume* states), has not answered my objections or complaints in anything like a satisfactory manner.

A few months ago, a graduate of Trinity College, Dublin, assured me that Greek is a Compulsory Subject for Matriculation, although formerly the candidate was allowed to take any other language he chose in its place. It was upon his authority that I made my former statement about Homer; however, if I misunderstood my authority, I sit corrected.

To me the idea that musical degrees should not be intended primarily for the benefit of professional musicians, and for the security of the public who engage the services of these latter, is an absurdity and an injustice.

As to the amount of fees in Dublin, I am glad to see I was misinformed; my previous authority must answer for this too; he assured me his fees *in toto* amounted to nearly £100 (I mean, of course, for the *two* degrees).

I am well aware that, writing on my side of the subject, I lay myself open to the charge of wishing to drag my profession into the mire of ignorance, or at least to that of believing that the possession of a merely technical education by its members should be considered sufficient. But the charge would be untrue. What I think is that, as a professional musician does not go to a University to study his art, but to obtain an official recognition of the amount and nature of his professional qualifications, the present rule which compels him to matriculate like any school-boy is unjust, although I grant that he must be a well educated man generally.

But will your correspondent look at the instance of injustice which I quoted with regard to the Royal University

of Dublin—viz., that a man must waste six years of his life in obtaining his Doctor's degree?

Could not any University grant something like the following concession to the profession?

1. The candidate for a degree in music shall pass a fair examination in two languages besides his own (say, Latin and French), in the first two books of Euclid, and the elements of Algebra.

2. In a few days afterwards he shall pass the ordinary musical examination for the degree of Bachelor.

3. Six months afterwards he shall present himself for the degree of Doctor, and his examination shall be of the same kind as obtains in all our British Universities at present.

With reference to the first item, I venture to think the four subjects named are a fair test of a candidate's general education, and sufficient, too, without the addition of hydrostatics, Roman and Grecian History, &c.

There has long existed an earnest desire, both in the professional and public mind, for parliamentary legislation as a security to both teachers and pupils; and, should a law of the desired nature ever be passed, its principal provision must be some kind of compulsory degree or diploma for all professional teachers and performers. Let this be the usual degree of Bachelor or Doctor in Music, as stringent as ever in its musical requirements, but not quite so inaccessible to many men, as it now is, in regard to subjects which, say what you will, are certainly nothing but secondary items of a professional man's education.

Your correspondent speaks of various "diplomas" and "certificates" which are open to all candidates—L.R.A.M., F.C.O., and others. Now I would like to call attention to one little fact in connection with the former. The Royal Academy of Music grants a diploma of Licentiatehip to candidates who shall satisfy the examiners in the following manner:—

1. In the Composition of the first movement of an original Symphony.

2. In the Composition of a Vocal fugue, with Orchestral accompaniment.

3. In the Composition of a Vocal solo, with or without orchestral accompaniment.

4. In the working of a paper on Harmony, all kinds of Counterpoint, Form, &c.

5. In a *riid voce* examination on most of these subjects.

This is good, no doubt; and the L.R.A.M. would be well worth working for, but for a *damp* in the shape of the fact that the same degree is conferred upon mere players of any one standard instrument!

The thorough musician and the mere manipulator of one single instrument are thus placed upon exactly the same footing. I ask you, is this just? If not, then one at least of these certificates are worthless to both musicians and public, whatever they may be worth to incompetent men, who would give their ears for some letters after their name. Next to a University degree, undoubtedly must be placed the diploma of F.C.O.; yet this, being apparently concerned with one branch of the profession only, does not reach the music-cultivating public so effectually as it ought from its intrinsic worth.

I fear I have encroached too much upon your valuable space already; so, in conclusion, I will again express a hope that this subject will not be allowed to drop until proper and representative men shall have taken it in hand.

Yours very truly,

June 9, 1885.

QUERO JUSTITIAM.

EDWARD HEESOM'S VIOLINS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Edward Heesom, the old English violin maker referred to by your correspondent, "A. M., Colchester," in your June issue, is simply mentioned in authoritative works on the violin as a maker who "copied Stainer," without any further comment, and I fear your correspondent has small chance of unearthing further particulars, though I should be glad were it otherwise, for I think there must be a few of our old English luthiers who have not received the attention they deserve, and that the list of those whose merits are recognised might well be added to. I have, for instance, an exquisitely-made fiddle (flat

model), branded (just below the button) THOMPSON'S, LONDON, beautifully modelled and finished, handsomely marked wood (whole-back), the chestnut-hued varnish a treat to look at, while the tone is rich and powerful. This maker, like Heesom, flourished during the middle of last century, and the hand-books dismiss him with the bare mention of his name, which rather provokes me. Surely the *fiore* over Italian masterpieces, though justifiable in itself, distracts the attention of amateurs from much really artistic work by our own countrymen.

I am, Sir, your obedient Servant,
17, Gracechurch Street, E.C., A. C. CUNNINGHAM.
June 8, 1885.

LAY-VICARS AND THE CATHEDRAL ESTABLISHMENTS COMMISSION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I fully endorse all the remarks of your correspondent "A Lay-Vicar," in your June number, and I should like to add to them by saying that not only have Lay-Vicars a right to expect equal privileges with the clerical members of Cathedral Establishments in the matter of pension and superannuation, but that the salaries of the various Cathedral officials imperatively demand readjustment, and those of the Lay-Vicars a substantial increase.

No reasonable person can doubt that ninety-nine out of every hundred people who attend our Cathedral services are attracted thither, especially on week-days, wholly and solely by the music, and, to use the words of an eminent Cathedral Organist and Mus. Doc., "without the music our Cathedral services would not be tolerated for a single month." And yet the Recommendations of the Commissioners, from what I can gather, so far from seeking to improve the position of Lay-Clerks, tend rather in the other direction; and I trust that some united action will be taken to make their grievances known to Members of Parliament before the Bill comes before the House, with a view to making their position more assured, their salaries increased, and pensions secured to them by statute, as in the case of the clerical members of Cathedral Establishments.—I am, dear Sir, your obedient Servant,

ANOTHER LAY-VICAR.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—Mr. Thorne Biggs, Organist of the Parish Church, gave two Organ Recitals in St. Mary's Church, on Thursday, the 17th ult., in aid of the fund for Church expenses. The programmes were excellently rendered.

ABRINGTON.—The Orchestral Society gave its first public Concert in the County Hall, on Thursday, May 28. This Society has only been in existence a year, but it may anticipate a bright future, if its members continue to progress as rapidly as they have done in the past twelve months, under the tuition of Mr. H. B. Wilsdon. The programme consisted of Haydn's letter T Symphony, Gounod's *Mireille* and *Colombe* Overtures, Schubert's *Rosamunde* Ballet Music, and his unfinished Symphony. The violins were led by Mdlle. A. Dinelli, who also played solos by Ries, Sarasate, and Rait, winning enthusiastic and well merited applause. Mrs. Blunt sang Parker's "Close to the threshold," with violin obligato, by Mdlle. Dinelli, and "From the bosom of ocean," by Sir J. Benedict, the late President of the Society. The Concert was well attended, and the performance of the music was highly creditable to all who took part in it.—On Monday, the 1st ult., a Recital of Chamber Music was given in the Council Chamber, by Mrs. Slade Baker, assisted by Messrs. F. Guggenheim and Underhill (violins), Mr. Kay,

tenor, and the Rev. H. Deane, violoncello. The programme contained Schumann's Quintet in E flat, Sonata for Violoncello, by Boccherini, and Mendelssohn's Trio in D minor. Mrs. Slade Baker presided at the pianoforte, and selected for her solo Chopin's two studies in C sharp minor. Miss Florence Clarke contributed songs by Haydn and Kücken.

BLACKPOOL.—The Afternoon Concerts at the Winter Gardens have been particularly attractive during the past month. Miss Bessie Holt, who is deservedly popular in Blackpool, has met with a cordial reception at each appearance, and her excellent rendering of several well known vocal pieces has been most thoroughly appreciated by numerous audiences. The band performances are also attractive items in the programme.

BRIGHTON.—The members of the Sacred Harmonic Society gave a Concert in celebration of the bi-centenary of Handel in the Dome, on Thursday evening, the 18th ult., the work selected being *Josua*. The solo vocalists were Miss Kate Norman, Madame Poole, Mr. Alfred Kenningham, and Mr. Henry Blower. Mr. Robert Taylor conducted, and Mr. J. Spearing presided at the organ. The accompaniments were well played by a small but effective orchestra, led by Mr. Baker. The work was admirably rendered throughout.

CATERHAM VALLEY.—An Organ Recital was given in St. John's Church, on the 4th ult., by Mr. James Edward Street, from the works of the English, French, Italian, and German composers. The English school was represented by excerpts from Wesley, Sterndale Bennett, and Adams; the French, by Gounod and Lefebvre Wely; the Italian, by Pergolesi and Rossini; the German, by Haydn, Handel, Mendelssohn, Spohr, and Merkel. The organ, which has just been completed, comprises thirty-nine stops, distributed among three manuals and pedal. The tone is very fine, and does justice to Messrs. Walker and Sons, the builders.

CHELMSFORD.—The annual Festival of the Chelmsford Association of Choirs took place on the 24th ult. at the Parish Church. The voices numbered about 380. The singing was bright and energetic, and the service well rendered under the conductorship of Mr. R. Lemaire, of Erit, the choir-master. Mr. Fry, F.C.O., the Organist, presided at the organ, and played an admirable selection before and after the service. There was a very large congregation.

CHEPSTOW.—A Musical Festival was held in the picturesque ruins of Chepstow Castle, on Wednesday, the 17th ult. The Battalion Band of the 1st Mon. R.V.C., under Bandmaster Hazell, played selections of instrumental music, and glees by Macfarren, Pinsuti, &c., were sung by the Choral Society. The See-Saw Waltz was sung by children. Mr. A. E. Kingsford conducted, and the accompaniments were played by Misses Watkins and Thomas. Over 1,200 persons were admitted to the Castle during the afternoon and evening.

DARLINGTON.—On Sunday afternoon, the 21st ult., at North Road Chapel, the choir, assisted by friends, under the leadership of their Organist, Mr. J. W. Lockety, gave a performance of a Cantata entitled *Ruth*, composed by Reid. Mr. C. Stephenson presided at the organ, and played with much effect *Andante Grazioso* (Smart), *Andantino in G* (Merkel), and "*Marche aux Flambeaux*" (Clark).

EASTBOURNE.—Mr. Henry Baillie, Organist and Choirmaster of All Souls' Church, gave his first Organ Recital of the present season, in the above church, on the 10th ult. The programme included Mendelssohn's first Organ Sonata, and selections from the works of Silas, Beethoven, Hopkins, Wely, and Costa. Mendelssohn's *Elijah* was given at the Devonshire Park Pavilion, on the 16th ult., by the members of the Musical Society, under the conductorship of Dr. W. H. Sangster, Organist of St. Saviour's Church. The solos were excellently sung by Miss Bertha Moore, Miss Alice Grey, Mrs. J. Easter, Miss F. Dentry, Mr. T. P. Tomes, Mr. C. Roper, and Mr. Frederick Bevan. The choruses were well rendered throughout.

EDINBURGH.—An Organ Recital was given by Mr. John Newsome in the Grange Parish Church, on Thursday, May 28. The programme was well selected and admirably rendered. The vocalists were Mrs. Ellis, Miss Anderson, Miss Andrews, and Messrs. Rae and Sinclair.

ELGIN.—Mr. Collyer gave an Organ Recital (the third of a series) in the South Free Church, on Monday afternoon, May 25. The programme was excellently rendered and thoroughly appreciated.

FARINGDON.—The Choral Society gave a most successful Concert on May 25, under the conductorship of Mr. G. W. Habgood. The artists were Madame Adeline Paget, Madame Raymond, and Mr. Horscroft, all of whom were highly appreciated. The programme included Van Bree's *St. Cecilia's Day*, a humorous Cantata, *The Ghost*, by Behrend, and some miscellaneous items.

GOSPORT.—The Choral Society gave a Concert, on May 26, at the Star Assembly Rooms, before a crowded audience. The first part consisted of Spohr's "*G'd, Thou art Great*," the solos being admirably sung by Madame Adeline Paget. The second part was miscellaneous. "*Comfort ye*" and "*Every valley*" were well rendered by Mr. John Probert; and "*Let the bright Seraphim*" displayed Madame Paget's voice to advantage. Mr. Harvey Pinchet, who has worked with energy and zeal to bring the Society to its present state of efficiency, is deserving of the greatest credit.

GREENOCK.—Mr. D. Middleton (Organist of the Mid Parish Church), assisted by his pupils, gave a Recital in the Watt Institute Hall, on the 17th ult. The programme, which was selected to test the powers of the performers, was well rendered.

GUELPH.—The members of the Choral Union, assisted by the Mendelssohn Quintette Club of Boston, gave the second Concert of the season, in the City Hall, on Wednesday evening, the 3rd ult. The first part of the programme consisted of selections from *The Messiah*, and the second part was miscellaneous. The solo vocalists were Madame Cora Giese, Miss Stevenson, Mrs. Elmslie, Miss Filding, and Mr. A. Yule; solo violin, Mr. S. Franks; solo violoncello, Mr. Fritz Giese. Miss Jennie Brown presided at the pianoforte, and Mr. W. Philip conducted.

HERNE BAY.—An excellent Concert was given at the Pavilion on Tuesday evening, May 26, in aid of the Herne Church Fund. Miss

Carrington, a promising young soprano, was highly successful in Gounod's "*Ave Maria*" and Tours's "*Gate of Heaven*," the violin obligato to the "*Ave Maria*" being played with artistic finish by the Rev. C. W. Howis. The pianists were the Misses Colin and Weguelin, Songs, &c., were also contributed by Messrs. Fricker (Canterbury Cathedral), Scott, Lethbridge, Von Audlan, the Rev. C. W. Howis, and the Rev. J. R. Buchanan. Mrs. Grey and Miss Annie Brown were the accompanists.

HUDDESFIELD.—The new organ in Milton Church was formally opened, on the 23rd ult., with a Recital by Mr. J. H. Pearson, Organist of Brighthelm Parish Church. A large congregation was present, and the tone of the organ was much admired. The instrument has been built by Messrs. James Conacher and Sons, of Huddersfield, on what is known as the electro-pneumatic principle, and is the first complete organ in this country to which the system has been applied.

LAUNCESTON, CORNWALL.—The 14th Annual Festival Service of the Launceston District Association of Church Choirs was held in the Parish Church, on Wednesday, the 17th ult. There were fifteen choirs present, numbering 300 voices. The music was hymns 439, 308, 295, 18, and 280, from Hymns Ancient and Modern; Psalms 15, 24, 110, and 150; Magnificat and Nunc dimittis to Chants from Psalter, Ancient and Modern; Anthem "*The Lord is my Shepherd*," by James Shaw, and the *Te Deum* to a Gregorian setting. The whole of the music was most efficiently rendered, and the Anthem admirably sung. The chanting was also a model of steadiness and precision in pointing, and the greatest pains must have been taken in training to produce such excellent results. Mr. Dalby, Organist and Choirmaster of the Parish Church, and Choirmaster to the Association, presided at the organ, and was warmly congratulated at the close of the service.

LEEDS.—The programme of Dr. Spark's Organ Recital in the Town Hall, on the 13th ult., included the "*Marche Funèbre*," from the *Legend of St. Cecilia*, and a selection from the oratorio *St. Peter*, as a tribute of respect to the memory of the late Sir Julius Benedict.

LIVERPOOL.—An admirable performance of Dr. J. F. Bridge's Oratorio *Mount Moriah* and Mendelssohn's *Hear my Prayer* was given in the Cathedral Church of St. Peter, on Thursday evening, the 11th ult., forming one of a series of special Oratorio Services, which, thanks to the energy of the Cathedral Organist, Mr. F. H. Burstall, have been instituted in this city. Admission was by ticket only, and long before the time appointed for the commencement of the service the Cathedral Church was crowded. Of the music of *Mount Moriah*, as it was the first prominent performance of the work in this city, it is only right to say that it created a profound impression, combining, as it does, dramatic effect with a pure and devout style. Special mention must be made of the melodious, though strict, canon, "*He was led as a lamb to the slaughter*," the beautiful eight-part choral, the chorus "*To the Godly there ariseth up light in the darkness*," and the final chorus with its concluding fugue "*Thy righteousness standeth like the strong mountains*." The performance was admirable. The treble solo and recitatives were well sung by Master F. Mullineux; those for the contralto by Master D. Mullineux, for the tenor by Mr. Dakin (who deserves special praise for his rendering of the very difficult recitative and solo), and for the basses, by Mr. Burt and Mr. Shimmim. The choruses were sung by members of the Cathedral Choir, and of other churches in the city. In Mendelssohn's *Hear my Prayer* the solo was sung by Master F. Mullineux, and the performance of the whole motet was almost faultless. Mr. F. H. Burstall conducted with skill and tact; and the organ accompaniment was played by Dr. Bridge, the important harp part being well rendered by Mr. Harold Jarvis. Before the Oratorio there was a short service, the prayers being intoned by the Reverend J. H. Becke, the Precentor. In consequence of the success of the performance, it is intended that it shall be repeated.

LANELEY.—Mr. Arthur W. Swindell, Organist of All Saints' Church, gave his annual Organ Recital, on Tuesday evening, the 9th ult., before a large congregation. A well selected programme was excellently rendered and thoroughly appreciated. The solo vocalists were Miss A. L. Jones, Miss A. James, and Mr. Pritchard. Several choruses were effectively sung by the choir of the church.

MANCHESTER.—The Sacred Harmonic Society gave a very interesting Service of Sacred Song, on Sunday evening, the 14th ult., in the Lower Moss Lane Mission Hall. The solos were sung by Miss Nield, a rising young soprano, Mrs. Newton, Mr. C. Birkhead, and Mr. Herbert Owles. Mr. Stokes conducted, and Mr. Cunliffe played the organ accompaniments in conjunction with the band. The hall was crowded. The Society proposes next season to give a performance every other Sunday, in churches and chapels in Manchester, the orchestral arrangements being undertaken by Mr. George Jackson.

MUSSELBURGH.—A very interesting Concert was given in the Town Hall, on the 13th ult., by the pupils of the Loretto School. The first part of the programme consisted of selections from *Judas Maccabaeus*, *Elijah*, and the "*Hallelujah*" chorus from *The Messiah*, and the second part was miscellaneous. All the music was well rendered, but the singing of the Handelian choruses was surprisingly good, reflecting great credit upon the energetic and talented Conductor, Mr. Potter.

NEWCASTLE.—Miss Hildegard Werner and her pupils gave a well-arranged and highly successful Concert, in the Hall of the Young Men's Christian Association, on the 2nd ult. The special feature of the evening was the pianoforte playing of Miss M. Keiffenheim, who also gave some violin solos with good effect. Miss K. Cherini was very successful in her songs, and Miss Werner was an efficient accompanist.

RATHFRANKHAM, DUBLIN.—The new organ, presented by Mr. J. D. Tottenham, and built by Messrs. Foster and Andrews, Hull, was opened on Sunday, the 7th ult., by Mr. W. A. Collinson, Miss Bae, who gave as voluntaries, Concerto in G, No. 1 (Handel); "*God save the King*" and Moderato in F (Rink). The Old Hundredth was sung as a processional, and the Psalms were chanted to the 8th Ecclesiastical Tone. The Anthems were "*O praise God*" (Weldon); "*Rejoice*" (Purcell); and "*I have surely built*" (Boyce). The verses were sung by Mr. Broadberry, Mr. C. Kelly (Christ Church Cathedral), and Mr. Henry Beaumont (Carl Rosa Opera Company). The choir numbered forty-five voices. The church was crowded.

RUGBY.—On Tuesday evening, the 16th ult., the Rugby Amateur Choral Society, under the directorship of Miss Emily Lawrence, gave a private Concert in the Town Hall, when there was a fashionable attendance, and an excellent programme of vocal and instrumental music was brilliantly executed. Miss Lawrence's new song, "At Last," was finely rendered by Mr. Dennis Harte, and encored. The violoncello solos by Mr. Whitehouse were greatly admired, and amongst the important items was Miss Lawrence's rendering of Chopin's Funeral March, played by her in memory of Sir Julius Benedict.

SALISBURY.—The Festival of the Diocesan Choral Association was held on the 4th ult., when, in addition to the Cathedral choir, there were present choirs from Dorchester, Gillingham, and elsewhere, numbering in all some 300 voices. There was also a full orchestra, partly drawn from St. Paul's Cathedral, and under the able conductorship of Dr. Martin. Mr. South presided most efficiently at the organ. The service was Gadsby in C, the responses being sung to Tallis's setting, the chants for the special Psalms—cxvii. and cxviii.—being taken from the Cathedral Psalter. The service was intoned by the Rev. W. H. Carpenter, one of the Minor Canons. After the third collect Mendelssohn's *Hymn of Praise* was given. The opening symphony was played with great precision. In parts the brass instruments were somewhat too emphatic for the strings, and it was surely by some mistake that these were all arranged together on one side of the nave and the wind instruments opposite them on the other. In the Cantata the tenor solo was excellently rendered by Mr. Hayden, of the Cathedral choir; and the soprano solo and choruses were also well sung. The performance altogether was a marked success, and the organisation reflects no little credit on the Rev. Myles Barnes, the energetic Secretary of the Association. The Cathedral was thronged with an attentive congregation.

SOUTHWELL.—The Nottinghamshire Choral Union held its twenty-eighth annual Festival in the Cathedral on Thursday the 15th ult. There are sixty-two parish choirs enrolled in the Union, of which the Bishop of Southwell is patron, and on this occasion the chorus numbered 300 voices. The Morning Service consisted of Processional Hymn "Hark, hark my soul," music by Rev. R. F. Smith, minor canon of Southwell, Versicles and Responses (Tallis), Venite (Hindie), Psalms 42, 43, and 72 (Rimbault), Te Deum, in B flat (Calkin), Benedictus (Turrell), Anthem "Methinks I hear the full celestial choir" (Dr. Crotch), and three hymns. The anthem was exceedingly well rendered, Mr. Bingley Shaw of the cathedral choir singing the bass solo which runs through the anthem, all the other voices singing an accompaniment. Mr. Marriott, the Organist, played a voluntary a March by Sir Geo. Elvey. The Evening Service was attended by a vast congregation and a sermon was preached by Canon Twells, of Peterborough Cathedral. The Evening Service was Goss in A, and the Anthem "Praise the Lord" (Hayes), the verse being beautifully sung by the cathedral choir. The Rev. R. F. Smith intoned the Service. The Rev. W. J. Cruft, Vicar of Edwalton, who is Choir-master of the Union, conducted with his usual ability.

THORNTON HEATH.—The eleventh season of the Musical Society terminated on Thursday, May 28, when a most successful Concert was given in the Public Hall. The first part consisted of a selection from *The Messiah* (in commemoration of the bi-centenary of Handel's birth), Madame Wilson-Osman, Miss Madge Christo, and Mr. Hulbert Fulkerson singing the solos with much effect, and the choruses throughout being exceedingly well rendered. Sir George Macfarren's Cantata *May Day* formed the principal feature in the second part, the soprano solo being sung by Madame Wilson-Osman, who received an encore for the song with burden, "Beautiful May." Mr. Kiner gave a pianoforte solo, and Miss Christo and Mr. Fulkerson contributed songs, all of which were well received, Miss Christo singing, in response to an encore, a manuscript song, composed by the Conductor, entitled "There's not a wild flower blossoming." Mrs. Saunders presided at the pianoforte, and Mr. Ernest Kiner conducted with his usual ability.

TYNE-MOUTH.—The members of the Philharmonic Society gave an excellent Concert in the Aquarium, on the 9th ult. The first part of the programme consisted of Mendelssohn's *Lobgesang*, and the second part was miscellaneous. The solo vocalists were Miss Anna Williams, Miss M. Gleizel, and Mr. Ben Davies. Mr. J. H. Beers led the band, Mr. C. Francis Lloyd, Mus. Bacc., conducted, and Mr. M. Fairs, A.C.O., presided at the organ. There was a large and highly appreciative audience.

WELLINGTON, N.Z.—The sixth Concert of the Wellington Orchestral Society was given on April 16, the principal orchestral works being Mendelssohn's Overture *Musique*, Extracts from Schubert's *Rosamunde*, Hungarian March from Berlioz's *Faust*, Larghetto and Scherzo from Beethoven's Symphony in D, the same composer's Romance in F for violin and orchestra, and the Overture to Nicolai's *Merry Wives of Windsor*. Songs by Schumann and Gounod completed the programme, which was conducted by Mr. Robert Parker. The Euterpe Quartet Club gave an invitation Concert of chamber music on May 4, when Schubert's Trio in B flat, Mendelssohn's Quartet in E flat (Op. 12), and Schumann's Quintet for piano and strings were performed. The vocal pieces were Gounod's "Evening Song" (with viola obbligato) and "Dove sono" from Mozart's *Figaro*. The string quartet was admirably played by Messrs. Connolly, A. Hill, Cohen, and J. O. Schwartz, and Miss M. Williams and Mr. R. Parker respectively played the pianoforte part of the Trio and Quintet. The Concert was thoroughly appreciated.

WESTON-SUPER-MARE.—The members of the Amateur Orchestral Society gave a popular Concert at the Victoria Hall, on the 1st ult., to a crowded and appreciative audience. The orchestra, conducted by Mr. C. A. Windcatt, played the Larghetto movement from Beethoven's Second Symphony, and the Allegretto and Minuetto from Haydn's Military symphony (No. 11); the Overtures to Auber's *Fra Diavolo* and Herman's *Le Chant du Poète*; Tilenberg's March "Mountain Gnomes," and Riviere's Serenade "Tyrolenne Echoes," with much success. Master Corelli Windcatt, R.A.M., pupil of M. Sainton, gave a fine rendering of Mendelssohn's Violin Concerto, and Mr. C. J. Windcatt contributed a cornet solo. The vocalists were Misses Marion Hodge, Armstrong, and Stainsby; Mr. Clifford Turner and Mr. H. J. R. Poole. Mr. R. McCann, Miss Poole and Mr. C. T. Griffin, R.A.M., accompanied.

WEYBRIDGE.—A Concert was given on May 28, in the Village Hall, in aid of the London and South-Western Railway Widows and Orphans' Fund, under the direction of Mr. J. Cornish, Organist and Choir-master of St. Michael and All Angels' Church. The programme was miscellaneous, Messrs. Stutfield sharing the instrumental parts, and the vocal portions being taken by the Misses Whitehead and Pierpoint, and Messrs. Winton, Mortimer, Cornish, Colbourne, Burr, and Cecil. Mr. Sidney Hill was the solo pianist. The Concert was both a musical and financial success, over £30 being given to the Fund.

WISBECH.—The organ in the Parish Church, rebuilt in 1873 by Messrs. Foster and Andrews, of Hull, has just been renovated, and two stops added. Mr. Jude, of Liverpool, gave a Recital upon the organ on Thursday evening, the 18th ult., which attracted a large congregation. The programme was excellently rendered, and the tone of the new stops greatly admired.

ORGAN APPOINTMENTS.—Mr. W. A. Collisson, Mus. B., T.C.D., and L.Mus., T.C.L., to Rathfarnham, co. Dublin.—Mr. O. A. Mansfield, Organist and Choirmaster to Trinity Church, Torquay.—Mr. T. H. J. McArdle, Organist and Choirmaster to Lord Arundell, Wardour Castle, Tisbury, Wilts.—Mr. Theo. Ward, to Emmanuel Church, West Dulwich.—Mr. Walter Macfarlane, to Holy Trinity Church, Nottingham.—Mr. Wm. Bradford, Organist and Choirmaster to St. Mary's Parish Church, Bloxham, Oxon.—Mr. George G. Kirkland, to St. Stephen's Church, Walthamstow.—Mr. Alfred Long, Organist and Choirmaster, Parish Church of Emmanuel, Forest Gate.

CHOIR APPOINTMENTS.—Mr. P. Dent (Choirmaster), to Christ Church, Stalybridge, near Manchester.—Mr. Arthur Edwards (Bass), to St. Pancras Church, Euston Road, N.W.—Mr. Charles Hunt (Alto), to St. Germans, Blackheath.

MARRIAGE.

On the 20th ult., at Viewsey, near Uxbridge, by the Rev. W. W. Bird, of Salisbury, CHARLES CHILLEY to CAROLINE GREIG BURTON, daughter of the late Thomas Burton, of London.

DEATH.

On the 7th ult., at his residence, 68, West Town, Dewsbury, after a long and painful illness, WILLIAM DAWSON, music-seller, aged 44.

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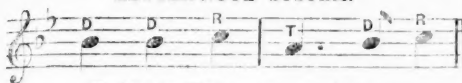
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